

# DRAMATICS

An Educational Magazine for Directors, Teachers, and Students of Dramatic Arts

Vol. XXIX, No. 6

MARCH, 1958

50c Per Copy



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## DO IT YOURSELF

By LLOYD E. ROBERTS

## ACTION: CAMERA!

By ROBERT J. PHILLIPS

## TRY SHAKESPEARE

By D. STEVENS

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*\*This scene is published separately as a one-act play under the title "Recognition Scene From Anastasia," at 50 cents a copy. (Royalty, \$10.00.)*

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on Page Six)

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## As I See It . . .

### SOMETHING WORTH FIGHTING FOR

THE PLUMBER may deduct from his annual income for tax purposes the cost of new tools, the actor, the cost of new clothes for his public appearances, the salesman, the expenses of his automobile when used in his work, but teachers *may not* deduct the expenses for attending summer school sessions. It just doesn't make sense with the present demand for and shortage of capable teachers.

However, we can all do something about it this year. We can write to our Congressmen to insist that they pass the King-Jenkins bill number HR 4662, which, if passed, will permit all teachers to deduct expenses for furthering their education. Here is indeed something worth fighting for, because it touches our pocket books.

The following illustration prepared by the National Education Association speaks for itself:

Here is the "Before and After" tax return of an American high school teacher in a mid-western city who is a doctoral candidate at a private university in New York State. He attended an eight unit summer school session. He has a wife and one school-age child. His teaching salary was \$6,500. His wife earned \$2,555 from part-time secretarial work. They had an additional income of \$45 from interest earnings on their savings account. Their total income was \$9,100. They had no sick pay or other exclusions from gross income. He and his wife filed a joint return. Because their deductions were in excess of 10% they elected to itemize them.

The teacher was attending school to prepare himself for a vice-principalship.

Int. Rev. Code of 1954	Pro. Amend. 1958
Adjusted gross income . . . \$9,100	\$9,100
Less deductions listed on page 2 of the federal income tax return: Contributions, interest, taxes, medical expenses, and other including professional dues . . . . . 950	950
*Expenses for education . . . . .	505
Less 3 exemptions . . . . . 1,800	1,800
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COLLEGE enrollments have set a new record this year for the sixth year in a row and will climb substantially with the opening of the second semester, the Office of Education said today. A total of 3,068,000 students enrolled in 1,890 colleges and universities early last fall, an increase of 4.1 percent over the 2,947,000 who enrolled in the fall of 1956, the Office reported. Last fall's enrollment was 45 percent above fall enrollments in 1951, the year of lowest enrollments since World War II, and 25 percent above 1949, the peak year for enrollments in the immediate post-war years. U. S. Commissioner of Education Lawrence G. Derthick said that during the remainder of the school year, college and university enrollments are expected to climb to an all-time high of approximately 3,460,000.

### FOR YOUR INFORMATION . . .

JUST PRIOR to World War II the number of school years completed by the typical American was nine. Today the typical American is credited with 12 years of schooling; that is, the equivalent of a high school education.

Peace. Understanding. These are among the informal and formal goals of the upcoming regional and national meetings of the NEA's National Commission on Teacher Education and Professional Standards. The peace and the understanding are to be sought between teacher education institutions and the liberal arts colleges and universities which in the past have had their own ideas on how teachers should be prepared.

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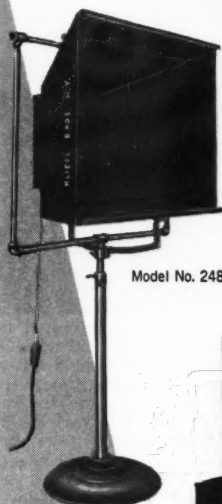
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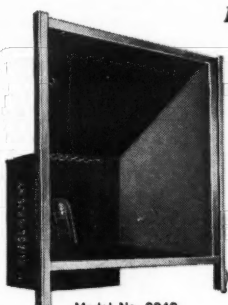
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## 1958 — REGIONAL CONFERENCES — 1958

ARKANSAS	Arkansas State College, Jonesboro, Marie Thost Pierce, Regional Director and Sponsor, Troupe 301, Marked Tree High School, April 19.
FLORIDA (Central)	W. R. Boone Sr. High School, Orlando, Paul M. Fague, Sponsor, Troupe 177, Program Chairman; Charles R. Trumbo, Regional Director and Sponsor, Troupe 728, Bartow High School, March 8.
FLORIDA (North)	Roosevelt Hotel, Jacksonville, Ardath E. Pierce, Regional Director and Sponsor, Troupe 942, Fletcher High School, Jacksonville Beach, March 7, 8.
GEORGIA	Avondale High School, Avondale Estates, Hubert A. Jernigan, Regional Director and Sponsor, Troupe 1128, April 12.
ILLINOIS	Thornton Fractional Twp. (South) High School, Lansing, Robert J. Phillips, Sponsor, Troupe 18, Program Chairman; Marion Stuart, Sponsor, Troupe 106, Champaign, and Rachel Whitfield, Sponsor, Troupe 233, Glenbard High School, Glen Ellyn, Regional Directors, May 3.
MICHIGAN	Western Michigan College, Kalamazoo, Margaret Meyn, Regional Director and Sponsor, Troupe 455, Benton Harbor High School, March 29.
NEW YORK	State University of New York Agricultural and Technical Institute at Alfred, Robert Timerson, Regional Director and Sponsor, Troupe 1286, Trumansburg Central High School, April 29-May 4.
OHIO (Southeast)	Zanesville High School, Mrs. Arthur Bonifant, Sponsor, Troupe 563, Program Chairman; Florence E. Hill, Regional Director and Sponsor, Troupe 66, Lehman High School, Canton, October 4.
OHIO (Southwest)	New Woodward High School, Cincinnati, Ronald Aug, Sponsor, Troupe 437, Program Chairman; Florence E. Hill, Regional Director and Sponsor, Troupe 66, Lehman High School, Canton, October 11.
OKLAHOMA	Central High School, Tulsa, Iona Balley Freeman, Sponsor, Troupe 817, Program Chairman; Maybelle Conger, Regional Director and Sponsor, Troupe 822, Central High School, Oklahoma City, May 3.
OREGON	Portland State College, Melba Day Sparks, Regional Director and Sponsor, Troupe 124, Jefferson High School, Portland, March 28, 29.
PENNSYLVANIA (West)	Elizabeth-Forward High School, Elizabeth, Jean E. Donahy, Regional Director and Sponsor, Troupe 187, and Dorothy Kogelman, Sponsor, Troupe 1391, Co-Chairmen, April 19.
WISCONSIN	Central High School, West Allis, Constance Case, Regional Director and Sponsor, Troupe 838, May, 1958.



**M**ORE AND more of our Thespian affiliated schools are filming their plays each year. Such practice is a sign of progress and of dynamic leadership. Robert J. Phillips, Sponsor of Troupe 18, Thornton Fractional (South) High School, Lansing, Illinois, relates his experiences and those of his student committees in his article *Action, Camera!* He describes in detail the filming of the one-act play, *John Doe*.

**S**OMEDAY I hope to visit with Lloyd E. Roberts, our Arizona Regional Director and Sponsor of Troupe 425, Tucson High School, just to see his excellent theater set-up at his school. With his little theater and now his arena theater he has accomplished in a comparatively short period of time what most high school directors strive for, and in too many cases never attain, in a life time. His article, *Do It Yourself*, is in my mind the key of Mr. Robert's success. Here is a real inspiration for all of us — an opportunity to read about Thespians in action.

**T**RY SHAKESPEARE by Doris Stevens, Sponsor of Troupe 738, Benson High School, Omaha, Nebraska, means just that — *try Shakespeare*. Our author has been most successful in presenting the comedies of Shakespeare as follows: her student casts *love* to do the plays of the immortal bard; the students of Benson love to see the Shakespearean characters come to life from their textbooks; and the people of Omaha love to watch their boys and girls portray good theater. Here is indeed another challenge for Thespian sponsors everywhere: *try Shakespeare*.

**W**E ARE really proud of our Thespian of the Month, Tommy Sands, and so is Ruth R. Denney, Sponsor Troupe 153, Lamar Sr. High School, Houston, Texas, who authored the article. Tommy's success emphasizes further that there is a future in theater for those who have the talent and firmly believe in themselves. And as Miss Denney writes, "All these for a kid who two years ago thought he wasn't good enough to try-out for a contest play."

**D**R. COGER continues her series on oral interpretation with *Let's Act Poetry*; Dr. Dusenbury, his series on the history of the musical comedy with *A Review of Reviews*; and Mr. Trumbo and Pollyann, their series on costumes for royalty with *From Jane Seymour to Anne of Cleves*.

**T**HEATER for Children, Plays of the Month, Brief Views, Thespian Chatter, and other outstanding features conclude this month's issue. It's all for your enjoyment for interesting reading during your leisure hours.

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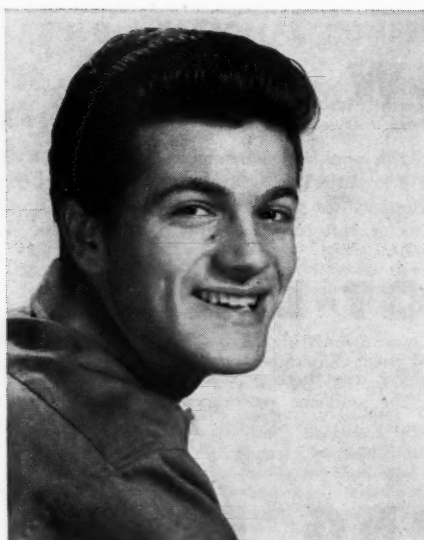
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Thespians Tommy Sands

## THESPIAN

of the MONTH

# TOMMY SANDS

**T**OMMY SANDS was, is, and always will be one of my favorite people because he is thoughtful, unselfish, and *real*. When Tommy tried out for his first high school play in 1955, he had already had his own radio program, been appearing on Biff Collie's weekly TV show, and taken part in plays at one of our community theaters, The Alley. None of these things did I learn from Tommy. He was then, and still is, a very courteous, modest person.

My reasons for feeling that Tommy is entitled to the honor of being Thespians of the Month have nothing to do with his widely varied talents. Tommy was a perfectionist, not satisfied until a part was well done. He worked tirelessly and thrived on criticism. As George in *Our Town*, he and Emily spent hours tape recording their lines to notice and correct errors in diction and inflection. Tommy used to be disappointed if he wasn't criticized; he listened carefully and attentively not only to his own, but everyone else's criticisms. His feeling and sensitivity for the character he was portraying made him a pleasure to work with. He was "in character" from the first read through to the final presentation.

Tommy had many outside commitments during his high school days, singing engagements, and TV shows, so we had to work our rehearsals around his schedule; never once did he take advantage of it or not bother to come through. Many times it meant driving a matter of ninety miles. To Tommy, acting was a serious business, and he was very considerate of the cast, crew and director. For example, when we won the city play contest and appeared in regional, Tommy missed a singing engagement amounting to \$100.00; he never mentioned it. After regional we went to the State Finals at the University of Texas in Austin. We had to go on Friday and be gone until Sunday.

This meant that Tommy would miss a Friday night show, his Saturday afternoon TV program, and a Saturday night singing engagement — and in those days, Tommy needed the money pretty badly. I talked to his mother about it and she was vitally interested then as now in Tommy's acting ability and said of course he must go with *Our Town* to State. I knew what it meant though, so I talked to our principal and we tried to work out some way that Tommy could be reimbursed. Tommy would not hear of being paid for "something he didn't do." No one would ever have known it if Tommy had accepted the much needed cash — integrity in a kid who really needed the money is a pretty wonderful quality to discover.

Tommy never mixed business with pleasure. The entire cast and stage crew loved to hear Tommy play his guitar and sing, and no one loved entertaining any more than he did, but he refused to do so until after the contest was over.



Tommy Sands as George and Joanne Sweet as Emily in *Our Town*, May 4, 1955.

First things come first with him, in almost a superstitious way. For example, he and Emily always had a real strawberry soda before *Our Town* to get in the mood for the make-believe one in the script. But after the play contest was won, he entertained not only all of Lamar High School, but everyone else within a radius of ten rooms in each direction of the Terrace Motel in Austin. The kids were real smart. They invited the guests on either side of them to attend the "show." Consequently, no complaints from the management.

Junior high and high school girls were swooning over Tommy in 1955 just as they are in 1957 and 1958. He was Frank in our musical "Annie," and when he sang "I'm a Bad, Bad Man" and "My Defenses Are Down" — well, he was their "Singing Idol" — even then!

When Tommy talked to me about leaving school with just one semester to complete, I was sick — selfishly because "T.S.'s" don't come along too often and unselfishly because I knew how important a high school diploma would be to him in the future. He talked very sensibly about the break the disc jockey job in Shreveport, Louisiana, was, and that he was going to work there only long enough to save money to go to Hollywood — and that's what he did. He now is completing his two and one-half credits for graduation as he said he'd do, and will then receive his diploma from a high school that he loved very much and that is very proud of him. In 1956 we were at the Terrace Motel in Austin for State Finals again, and I'm sure one of the most inspirational messages we received was this telegram:

"Wish I could be there. Since Rock N' Roll is the Fad now, all I can say is go — go — go — to the top again in '56. Good Luck.

Tommy Sands"

Sure we won — we had to.

(Continued on page 31)



Photo by Dick Wisdom, Graphic Arts Dept. of Tucson Sr. High School

#### BEFORE

**F**ACED WITH today's combination of nation-wide shortage of classroom facilities and high school taxes, many educational theater groups in secondary schools throughout our nation may in desperation find one solution to their problem in the *modus operandi* indicated in the title of this article, written in the hope that it may provide the stimulus of an example to some other high school drama group having found itself in dire need of theater space and possessed of only a bare room and little money to accomplish their goal.

Here at Tucson High School classes in dramatic arts have functioned successfully since 1953 (see *DRAMATICS* for October 1953) in their own little theater. However, with increasing enrollment and the resultant increase in the number of drama classes, and the addition of John Frakes, associate teacher-director, to our drama faculty, the drama department found it increasingly difficult to conduct eight classes during a six period school day.

Casting about for a solution to this problem, I, the chairman of the dramatic arts department, was given permission by the school administrators to use room 13, a partially finished storeroom in the basement area, as an auxiliary drama classroom. Fortunately for a theater-in-the-round classroom the room has three doorways, one opening into the hallway adjacent to the lobby of the little theater, another doorway opening into the stagecraft and design workshop, as well as a double doorway opening out on an outdoor ramp leading up to street level.

Many years ago when the present main building was constructed room 13 was intended as a store room for students' bicycles. Since that time it has served a variety of uses, but never before as a theater classroom. The photographs accompanying this article illustrate the before and after appearance of room 13.

Members of Troupe 425 of the National Thespian Society together with other

students in drama, working from my designs and plans, started last May to convert room 13 into a usable classroom of the theater-in-the-round variety. A great amount of hard physical work and imagination lay between the start of the project and its completion four months later. Inasmuch as public school tax monies were not available for this project, the necessary money was drawn from funds accumulated by the local chapter of the National Thespian Society and that portion of student activity funds gained through admissions from box office receipts at dramatic arts productions.

To cover the rough concrete ceiling and its accumulation of water, gas, and ventilation pipes, a false ceiling of egg crate baffle type was constructed of one by six inch pine boards. The ceiling was built by students in stagecraft and design in six equal sections, covering a total area of approximately eighteen by twenty-two feet. This ceiling is of the type seen in many modern department

# DO IT YOURSELF

By LLOYD E. ROBERTS

store display windows, and is suspended eighteen inches below the old ceiling over the central acting area. Finished in coral colored paint, this modern ceiling supports thirteen recessed reflector type light fixtures for general illumination over the entire room. These light fixtures were salvaged without cost from a warehouse where they had been stored following their removal from a school cafeteria remodeling job. The original ceiling was painted a dull black to block out the unsightly pipes above the modern egg crate ceiling. Around the four sides of the new false ceiling are suspended a total of eight, five hundred watt, fresnel spotlights to highlight the central acting area.

Since the walls of the room had never received a finish coat of plaster but remained in a surface of rough structural tile, we decided to paint them a soft grey in color to provide a neutral surrounding background for arena staging. Appliqued to the north and west walls are the traditional masks of comedy and tragedy, each mask being about thirty inches high in full papier mache relief. The mask of tragedy is painted flat black, and its comic partner provides contrast with its dead white coloring. The masks were purchased for a fraction of their original price, in a second hand condition, from a dealer in commercial display products, and were reconditioned and

(Continued on page 31)



Photo by Dick Wisdom, Graphic Arts Dept. of Tucson Sr. High School

#### AFTER



**A**CTION! Camera! Yes, this was the much heralded cry of our cameraman, crews, and technicians as we started "rolling" our movie film of the one-act play, *John Doe*, at Thorton Fraction High School, Calumet City, Illinois. Here indeed was another aspect of high school theater in action.

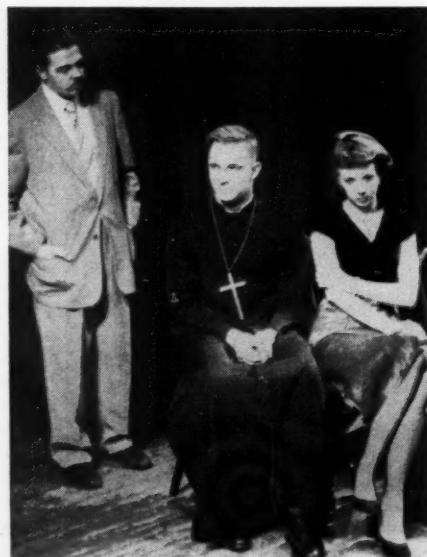
Our project this particular evening had been in the formative stages for several weeks. Planning our scenes, action, lighting, and sound, not to mention make-up and costumes, was all an integral part of our project. With the able assistance of my full time student stage manager we were always ahead of our schedule in planning the filming session.

The first of our problems was to create a feeling of tenacity in our group, which resolved itself as time progressed. We did overcome our most difficult problem: balanced lighting. Each scene had to be recorded in terms of the specific amount of illumination used and the position of the cameraman at any given angle. We established this practice to avoid any possibility of error in the event we had to re-take an entire roll of film due to some mishandling at the processing laboratory. Each scene was carefully marked, and as we progressed from scene one through scene twenty-three, we discussed our plans with the entire staff. We thus found out early in our schedule whether or not our plans were both practical and feasible.

Each scene covered a number of pages from the text of *John Doe*; as,

Scene I .....Pgs. 7-8-9  
Scene II .....Pgs. 10-11  
Scene III .....Pgs. 12-13

We found it necessary to keep the scenes to a minimum, and to time carefully each scene to coincide with the spring motor of our Bolex H-8 DeLuxe 16mm camera. The variety of scenes required a unique number of camera



From the film, *John Doe*.

# ACTION: CAMERA!

By **ROBERT J. PHILLIPS**

angles to permit adequate and realistic shooting. Often it was possible for our staff to use some of the same camera angles, but just as often they had to be varied to avoid monotony in filming, and later, in viewing. The variety of angles in scene I gave our play a very professional and "Hollywood" appearance. At the termination of a scene the suspension of all dialogue and action was necessary to enable the cameraman to establish a new angle. We attempted to avoid any conversation that would detract the cast from the thought of the vehicle as they awaited the change. The cast found this extremely difficult during our practice session prior to the filming, but after their first experience they were more relaxed due to this preliminary disciplinary practice.

The method used to indicate angle changes was merely to allow several frames to pass without exposure. This naturally supplied us with a large variety of cuts from which we could select our final scenes. All re-takes were handled in the same manner. After each scene we would carefully check our dialogue and cutting to avoid taking re-takes, but even with this precautionary action we had to re-take a number of scenes.

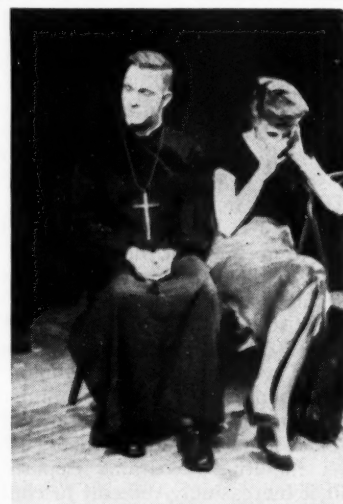
After the completion of each 100 ft. roll of Super xx movie film, our student cameraman would pass the exposed film to his assistant who in turn would hand him a fresh roll of film. Each roll was marked plainly on the outside of the carton to avoid further and unnecessary confusion when the film was returned for editing.

Our flexible lighting control was our Luxtrol Lighting Board. The board provided us with a very flexible lighting arrangement. We consumed a total of 12,000 watts at any given time. This of course was subject to the varied requirements of each individual scene.

Our lighting equipment included such items as 4-750 watt ellipsoidal spotlights, 10-500 watt fresnels, 6-400 watt and 4-300 watt baby spotlights. We also established a reserve of illumination with additional lights and our portable dimmer board. The valuable assistance of our G.E. Weston meter was our guide to balanced lighting. Without it I am afraid our efforts would have proven fruitless.

The technical staff of our permanent stage crew worked for three weeks to achieve a near state of perfection in lighting. Adequate lighting is the first pre-requisite for successful filming. Most high school stage lights are often entirely too inadequate; however, we make the most of what we have and enjoy filming our plays. Without adequate lighting I fear the entire project would have been a failure. The success, I am confident, was due to the able assistance of our student stage manager, Carl Rumps; our student lighting directors, Emil Isaacson and Robert Gault, and of our other staff members.

Our set for *John Doe* was also a contributing factor to the often perplexing problem of lighting and staging. The set was comprised of three black screens, black chairs, a black platform, and a black bench. The predominance of black certainly rendered an omnious look. The somber tone, at first, provided some trying moments for our tech staff, but as always, they came through with flying colors to achieve the balance required.



Another scene from the film, *John Doe*.

The cast was literally in the "thick" of all the initial preparations and the final planning stages. Often they seemed amused at the antics of our tech staff as they plodded their way through stage equipment, actors, make-up and visitors. It may also be noted at this time that the Thespians were cooperative at all times often offering some valuable suggestions to our staff to expedite some part of our planning.

To record the sound successfully we used a tape recorder and two rolls of 1200 ft. tape for the dialogue. The recording was achieved by using two microphones connected to the same recorder.

The matter of synchronizing the film and tape, however, have to this day caused us some technical difficulties. We believe we have learned a valuable les-

(Continued on page 30)

# TRY SHAKESPEARE

By DORIS STEVENS

"HE WAS not of an age, but for all time!" reads the marquee at the new Shakespeare Theater in Stratford, Connecticut. As Ben Jonson's tribute to Shakespeare speaks of our greatest dramatist belonging to all time, so we may also infer that he belongs to all ages. Young people across the country who participate in the increasing number of summer Shakespeare festivals realize why actors return again and again to the playwright who enables them to really stretch their wings; to a dramatist who demands their all in vocal equipment, physical agility and co-ordination, and to one who also provides food for their souls.

Eight years ago, while searching about almost desperately for some worthy material to complete our production schedule, I finally decided to try a Shakespearean comedy for the spring play. I should have had more faith in my author because since that first season, we at Benson High have no longer had to prove to our student body and patrons of the school that Shakespeare can be enjoyable and even hilarious when done by high school people. In keeping with our overall policy in dramatics, we try to select our plays to cultivate the taste of the student audience, until over a period of time, the level of entertainment that they understand and enjoy will be raised. Although this is a long and arduous process and results cannot be meas-

ured easily, definite improvement can be noted.

Throughout the country music and art have far outstripped dramatics in the use of quality materials. The reasons given for failure to use superior choices of plays vary all the way from "they lack audience appeal" and "they take too much time and effort" to the commonest of all, "we can't afford to lose money on the classics."

It is our belief that good materials do have audience appeal, if the proper preparation of both players and audience is made and in addition, the time and effort spent are worthy of the name of education. The value received from experiments in this direction is not only gratifying at the time but highly fruitful in motivating later work.

With these principles in mind we go about selecting our plays as carefully as

we would select a textbook, since both students and teacher must live with the script for an eight-week growing period. Furthermore, we believe that the entire school as well as the participants should benefit from a production and that when a student has been graduated from our school, he will have had an opportunity to see at least eight full length plays with literary as well as entertainment value. That is why our production schedule includes a Shakespeare at least every other year.

When the first choice *A Midsummer Night's Dream* was announced, it was met with varying degrees of enthusiasm by students and patrons alike. Some were skeptical while others were curious about what a group of high school students could make out of that poetic fantasy which combined vocal and instrumental music and ballet with a meager plot. Even prospective cast members were a little doubtful as they began discussions and weighed passages to be left in and parts to be cut. Finally the script was completed, and then it was our extreme good fortune to have the entire cast and staff, plus two hundred and fifty other English students, see the Max Reinhardt movie version, which dispelled any doubts on the part of the students as to whether or not Shakespeare could be fun.

After the play had been selected and cut, much careful research and study had to be made to prepare the cast and staff members who were to undertake the production. We found Mark Van Doren's *Shakespeare* and Margaret Webster's *Shakespeare without Tears* very helpful. But we also found that we were collecting and enjoying a shelf of other books concerning Shakespeare. This part of the preparation we consider very important and very valuable. We believe the research connected with any play undertaken is one of its most valuable

(Continued on page 29)



Stage built for production of *Twelfth Night*, Troupe 738, Benson High School, Omaha, Nebr., Doris Stevens, Sponsor.



Scene from *Much Ado About Nothing*, Troupe 738, Benson High School, Omaha, Nebr., Doris Stevens, Sponsor.



# From JANE SEYMOUR to ANNE of CLEVES

By CHARLES R. TRUMBO  
and POLLYANN

**J**UST WHEN Henry VIII discovered that he could enforce the axiom, "The king can do no wrong," we do not know. We do know though that he had the whole-hearted cooperation of most of the women upon whom he chose to bestow his fancy. Jane Seymour openly accepted Henry's advances and thus added to the agonies suffered by Anne Boleyn. Jane became the third bride of Henry VIII the day after he had Anne beheaded. Still history calls her the fairest and most discreet of all his wives.

King Henry VIII wore white on May 19, 1536, the day he married Jane Seymour.

Like many other people suddenly raised to a higher social and economic station in the world, Jane laid down very rigorous rules regarding the etiquette of dress and conduct at her court. The maids of honor were expected to wear very costly girdles of pearls. If they were not very fully set, the maids could not appear in the queen's presence.



An early portrait of Jane pictures her as wearing the same five-cornered hood with the pleated cap beneath it as are seen in the portraits of Henry's first three queens. She wears a flowing scarlet robe, and a small white poodle is curled up on the long red train. The enormous sleeves are made of fur.

For the christening of her son, who was born October 12, 1537, Jane Seymour followed the rule laid down for the queen of England of her era. She was moved from her bed to a state pallet. This was decorated at the back with the crown and arms of England, wrought in gold thread. It was furnished with two long pillows, and two square ones, a cover of white lawn five yards square, and a counterpane of scarlet cloth lined with ermine. The queen reclined, propped with four cushions of crimson and gold damask. She was wrapped in a round mantle of crimson velvet furred with ermine. Jane Seymour died a few days after the birth of her son.

Anne of Cleves, Henry's fourth queen, had the most splendid wardrobe and the poorest taste in dress of any of his six queens.

On her journey from Germany to England in the fall of 1539 many English merchants, dressed in velvet coats with chains of gold, met Her Grace four miles outside the city of Antwerp.

As she approached Calais, she was met by the Earl of Southampton. He was dressed in a coat of purple velvet and cloth of gold, tied with four hundred great aiglettes and trefoils of gold. He wore a chain set with precious stones.

With him were many lords who wore four colors of cloth of gold. Twenty-four gentlemen in coats of satin-damask and velvet and two hundred yeomen in the king's colors of red and blue cloth also joined the procession.

The next day, which was New Year's Eve, the Duke of Norfolk and other lords, together with a great company of knights, squires, and barons of the Exchequer, clad in coats of velvet, with chains of gold, met Anne at Reynham. From there they escorted her to Rochester where on New Year's Day she received Henry VIII with eight gentlemen of his privy-chamber. The eight gentlemen were dressed alike in coats of marble color. At this interview Henry

gave her a sable muff and tippet as a New Year's gift. At long last Anne arrived at Greenwich, the ceremonial meeting place of the royal couple. Here there was provided a cloth of gold tent for her. For Anne's ladies there were other tents and pavilions, fires, and perfumes.

When Henry knew that she had arrived and was in her tent, he set out at once through the park. First came the king's trumpeter, then the officers of his council. The gentlemen of the king's privy-chamber followed, some dressed in coats of embroidered velvet, others with their coats guarded with chains of gold. They were well mounted and trapped. After them came the barons. Then followed the bishops and earls dressed in



black satin. The Duke Phillip of Bavaria was present, richly dressed and wearing the Toison or Golden Fleece about his neck. The ambassadors of the emperor and the King of France, the lord chancellor, with the other great state-officers, and Garter king-at-arms were also there. These lords were, for the most part, arrayed in purple velvet. The Marquess of Dorset, similarly dressed, mounted on a swift horse trapped with cloth of gold, traversed all over, lattice wise with gold embroidery, and pearls outlining the embroidery, carried the King's sword. The buckles and pendants were all of fine gold.

The king was dressed in a coat of purple velvet embroidered all over with flat gold of damask, with small lace mixed between so that little of the basic material showed. The sleeves and breast were cut and lined with cloth of gold, and closed with large ruby, diamond, and pearl buttons. His sword and girdle were decorated with special emeralds and his cap garnished with stones of inestimable value. Around his neck he wore a collar of balas-rubies and pearls. He was attended by ten footmen, richly dressed in goldsmith's work. After him

(Continued on page 28)



# LET'S

## ACT

## POETRY

By **LESLIE IRENE COGER**

**D**O YOU like to act in a Shakespearean play because you enjoy the beauty of Shakespeare's lines? Or do you have difficulty with plays in verse form because you have had little opportunity to master the elements of poetry? Through the ages many of our best plays have demanded that an actor know how to read out the beauty of the poetic line. The Greeks, Shakespeare and his many contemporaries, Molière in many of his plays, as well as our current writers, Maxwell Anderson, T. S. Eliot, and Christopher Fry, have written plays in verse.

Here is a way all of you can learn what you must know about the poetic form in order to share its beauty with an audience. Try poetry portrayal. It requires the techniques of an actor as well as the skills of the oral interpreter.

Use Don Blanding's "Vagabond's House," a poem found in his book of the same name. Here a man is describing something he would like to own: a house and all its contents. The poem itself tells you the type of character speaking—a wanderer who loves beautiful, exotic things, comfortable furnishings, dogs and nature, who enjoys playing a concert piano and reading. It does not tell you where he is nor to whom he is speaking. These you must imagine. He could be visiting in a friend's home and telling him of his dream house. Or he could be thinking aloud to himself of his ideal house. Let us say it is the latter. He is sitting in a deep chair with his pipe, reminiscing as he says:

When I have a house—as I sometime may—  
I'll suit my fancy in every way.

The poem is long, requiring ten to fifteen minutes to read aloud. Imagine yourself as this character. Perhaps he will knock out the ashes from his pipe and rise as he describes the dogs he will have. Then as he mentions his concert grand and the music he will play "wild discordant rhapsodies, wailing minor Hindu songs—flippant jass and lullabies," he might run his fingers over the keys, hit a few chords. He may en-

vision the pictures he will have by standing and in his mind's eye seeing them on the imaginary wall. Let him fill his pipe again as he speaks of the comfort of sitting with a book smoking. As he speaks of the wander-lust that is likely to seize him, let him pace as he remembers the pull of vagrant dreams. Then have him slump in his chair as he realizes this beautiful house is but a dream that will probably never have a reality.

A shorter poem is Browning's "Home Thoughts from Abroad"

Oh, to be in England  
Now that April's there,  
And whoever wakes in England  
Sees, some morning, unaware,  
That the lowest boughs and the brush-  
wood sheaf  
Round the elm-tree bole are in tiny leaf,  
While the chaffinch sings on the orchard  
bough  
In England—now!  
And after April, when May follows,  
And the whitethroat builds, and all the  
swallows!  
Hark, where my blossomed pear-tree in  
the hedge  
Leans to the field and scatters on the  
clover  
Blossoms and dewdrops—at the bent  
spray's edge—  
That's the wise thrush; he sings each song  
twice over,  
Lest you should think he never could re-  
capture  
The first fine careless rapture!  
And though the fields look rough with  
hoary dew,  
All will be gay when noontide wakes anew  
The buttercups, the little children's dower  
—Far brighter than this gaudy melon-  
flower!

Browning is picturing a man overcome with homesickness for his native country. There are many situations in which he may be saying these words. He could be writing a letter to someone in England and could stop as his homesickness sweeps over him. In a vase on the desk there could be a melon flower that he could take in his hand on the last line. Someone has suggested that he

might be pacing in a room when his eye fell on a world globe that he would take in his hands, find his country, then give an impatient whirl as he said, "Oh, to be in England."

Or take Hardy's "The Man He Killed," with its case against war.

Had he and I but met  
By some old ancient inn,  
We should have sat us down to wet  
Right many a nipperkin!  
But ranged as infantry  
And staring face to face,  
I shot at him as he at me,  
And killed him in his place.  
I shot him dead because—  
Because he was my foe,  
Just so: my foe of course he was;  
That's clear enough; although  
He thought he'd 'list perhaps,  
Off-hand like—just as I—  
Was out of work—had sold his traps—  
No other reason why.  
Yes, quaint and curious war is!  
You shoot a fellow down  
You'd treat if met where any bar is,  
Or help to half-a-crown.

There is no particular action in this poem, but it might help you catch the character's emotion if you give it a setting and place it in a situation. Be this young boy sitting at a table with a friend. As you sit there playing with a glass in your hand, say these words. Appear puzzled and at a loss for an answer as to why you killed the fellow. And even though you say it was clear the fellow was your foe, say it in such a way as to reveal your uncertainty of the statement. As you say the last stanza, stand, pick up a half-a-crown as though it was your change left on the table, flip it over in your hand and pocket it as you walk out.

Amy Lowell's "Patterns" can be treated in this manner. Many suggestions for movement are in the lines. In portraying this, you could start with walking back and forth as though in deep

(Continued on page 27)



Dr. Hudson's Secret Journal, Troupe 59, Danville, Ill., High School,  
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# **H**OLIDAY FOR LOVERS

THE LARK

THE TEAHOUSE OF THE AUGUST MOON

THE STARING MATCH

YOUR EVERY WISH

THAT'S MY COUSIN

BY HEX

A YOUNG LADY OF PROPERTY

THE DANCERS

TIME OUT FOR GINGER

THE CURIOUS SAVAGE

MONEY MAD

MY SISTER EILEEN

GRAMERCY GHOST

I REMEMBER MAMA

JENNY KISSED ME

WHAT A LIFE

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# A REVIEW of REVUES

By DELWIN B. DUSENBURY

**G**EORGE Jean Nathan, dean of American critics, inquires:

And where nowadays is there anything like the lush, purple, moonlit scenery of Joseph Urban, or like the old Ziegfeld numbers with all the girls sailing over your head on Springtime swings laden with fresh flowers of the fields, or the orchestras of sixty and seventy musicians, or such whole choruses of beauties...?

Thus Mr. Nathan nostalgically reminds one of the master showman — the man credited with originating the revue in American musical theater—Florenz Ziegfeld, Jr., whose productions were among the most expensive and most lavish in American theater history. The revue, while featuring the names of many outstanding entertainers in the bright lights of theater marquees also gave equal prominence to the men who were responsible for the productions: George M. Cohan, John Murray Anderson, Ned Wayburn, Earl Carroll, Billy Rose, George White, and of course the master of them all: Ziegfeld! Whether the revue title included the word "Follies," "Gaieties," "Nifties," "Hilarities," "Scandals," "Vanities," or some other frivolous term (Yes, "Frvolities" also was used!), audiences knew they would enjoy a gay evening of ear-tingling songs, dances, comedy sketches, satirical burlesques of current plays, personalities of the day, and other topical events, musical specialties, eye-filling full-stage spectacles with girls, girls, and more girls. In 1957, when the *Ziegfeld Follies* returned to Broadway, featuring Beatrice Lillie, herself a product of an English revue (*Andre Charlot's Revue*, 1924), one critic wrote:

When the lights go up on a stage full of beauties in the new ZIEGFELD FOLLIES, it is gratifyingly clear that the new show is sticking to the tradition started by Florenz Ziegfeld fifty years ago.

It is true that in 1907 Ziegfeld introduced his first *Follies*, but actually, the revue form may be traced back to 1894. In that year at New York's Casino Theater, remembered as "the home of light opera," its new manager, George W. Lederer (1862-1938), planning light summer entertainment, produced *The Passing Show* (May 12, 1894), the first revue in American musical theater history. With its burlesques of contemporary plays and imitations of well-known actors of the day, *The Passing Show* included several of the fundamental ingredients of the modern revue. Lederer presented other revue productions in

subsequent summers with moderate success.

But also in 1894 George Edwardes (1852-1915), the manager of London's Gaiety Theater, brought to America his production, *A Gaiety Girl*, which captivated New York audiences as it had done London audiences. "The Gaiety Girl" was a direct prototype of "The Floradora Girl" (1900) and "The Follies Girl" (1907). Edwardes, with a background of business management at the Savoy Theater, the home of Gilbert and Sullivan productions in London, became sole manager of the Gaiety Theater in 1886 where he immediately introduced reforms in the musical productions associated with that theater. He instituted a carefully-chosen, well-trained female chorus in his tastefully-produced presentations. "The Gaiety Girl" symbolized the beauty of skirts and multitudinous

whom Ziegfeld had married in 1897. Florenz Ziegfeld, Jr. (1869-1932), the son of a German musician who had established the Chicago Musical College and who had given his son a fine classical music education, could not resist the glitter and excitement of the popular entertainment world. During the Chicago World's Fair of 1893 he had seen an excellent specimen of virile manhood in the person of Eugene Sandow, who was appearing with Henry E. Dixey in *Adonis*. Ziegfeld, a curious mixture of dilettante, exhibitionist, and gambler, publicized Sandow as "The World's Strongest Man" with great success. Then in London he had seen the radiant singing star, Anna Held (1873-1918), and had brought her to this country in 1896. Her expressive eyes, French accent, and Ziegfeld's publicizing of her famous milk baths had made her the toast of Broad-



The "Memphis Levee" scene as presented by the McNish, Johnson and Slavin's Refined Minstrels (c.a. 1890), served to establish the pattern for future American musical revues with its full-stage dancing and singing chorus in costume.

petticoats as adornment for the feminine figure rather than the lack of them.

With *A Gaiety Girl* dancing into the hearts of Broadway audiences and with the pleasant memories of the summer revues at the Casino, the American musical theater also had the recollections of the full-stage minstrel show dance numbers as well as the comedy and the song-and-dance men and women of the vaudeville stage. Then too Weber and Fields had provided hilarious burlesques of contemporary plays and events in their Music Hall productions which were first titled "burlesques," then "extravaganzas," and finally "revues."

After the two famous comedians dissolved their partnership, Joe Weber opened the Music Hall in 1904 with the assistance of a young dapper Chicagoan named Ziegfeld as co-producer. Actually Weber was more interested in obtaining the talents of the winsome Anna Held,

way. Needless to say, Weber was correct in judging the value of having Miss Held star in *Higgledy-Piggledy* (1904). But he under-estimated the ideas of his co-producer, Ziegfeld, who had elaborate ideas about costumes, stage spectacle, and the use of ballet. These ideas were not acceptable to the burlesque-minded Weber, and the association with Weber was soon terminated. But Ziegfeld at Miss Held's suggestion had introduced with success a dozen tall stately chorus girls draped in priceless costumes in *The Little Duchess* (1901). Thus he welcomed the invitation of Klaw and Erlanger to inaugurate a summer show for their roof garden atop the New York Theater. On July 8, 1907, the first of a series of twenty-two *Follies* opened.

Some say Julian Mitchell, who had established himself as a director with Charles Hoyt, George M. Cohan, and at the Weber and Fields Music Hall,

should be given credit for the success of the first *Follies*. It was he who transformed the chorus girl from a lifeless doll into a charming girl who smiled beautifully, danced spiritedly, and appeared to be enjoying every minute on the stage. Still, as Billie Burke, who was Miss Held's successor as Mrs. Florenz Ziegfeld, has written of her husband, "the world remembers Mr. Ziegfeld as the man who revealed a whole new world of color and light and gaiety in the modern musical revue."

Actually the secret of Ziegfeld's success may be attributed to four basic ingredients: 1) beautiful girls, 2) talented song-and-dance specialists, 3) expert comedians, and 4) spectacular settings. Lillian Lorraine, the first beauty queen to adorn the *Follies* (1908), dazzled audiences singing "Up! Up! Up In My Aeroplane!" while circling over the audience in a miniature plane. Again in 1910 she swung out over the front-rows in a rose-covered swing and dropped flowers to the audience!

The policy of obtaining the best talent possible was established in his second *Follies* (1908), which featured the throaty-voiced Nora Bayes and her husband, Jack Norworth. Nora Bayes (1880-1928), was the greatest "single woman" comedienne-singer of the vaudeville stage. Her husband had written a new song for her which was to be Ziegfeld's first outstanding *Follies* song success: "Shine On Harvest Moon." Along with her remarkable contralto voice Miss Bayes possessed a tempestuous temperament which resulted in only two seasons with Ziegfeld. But in 1910 he introduced to *Follies* audiences two new performers whose names are listed with the immortals of the musical theater: Bert Williams, the Negro comedian, and Fannie Brice, singer and comedienne *par excellence*.

Bert Williams (1877-1922), trained in the minstrel show tradition in California, had joined with George Walker to form one of the great comedy teams of their day. They had toured the country with their own company and had appeared on Broadway in several musical productions. Illness cut short Walker's career, and Williams accepted Ziegfeld's offer to appear in the *Follies of 1910*. Along with "glorifying the American girl," a phrase Ziegfeld coined in 1922 for his productions, the master showman must be credited with giving the Negro performer a recognized position in the professional theater. Fannie Brice (1891-1951) with her protuberant nose and conniving leer could be a ridiculous clown singing "I Want To Be a Ballet Dancer," or she could wring the hearts of the audience with her interpretation of "My Man." Although Ziegfeld had discovered Miss Brice singing in a small variety theater, the press agent in him could not resist informing the public that he had found her peddling papers under the Brooklyn Bridge. His ability to recognize potential stars is well-demonstrated

by Miss Brice since several years earlier when she had auditioned for that astute showman, George M. Cohan, he had dismissed her with the words, "You, with the St. Vitus Dance, back to the kitchen!"

In his search for comic talent Ziegfeld advanced the careers of many fine artists. There was the Australian-born eccentric dancer, Leon Erroll (1881-1951); Raymond Hitchcock (1865-1929), who was to star in his own revue, *Hitchy-Koo* (1917); Will Rogers (1879-1935) and Eddie Cantor (1892- ), who made their *Follies* debut in 1917; and "the greatest natural comic ever developed in America," Frank Tinney (1878-1940). Tinney's humor was simple but devastating whether he was playing an operatic aria on the bagpipes or answering the query, "Lend me a dollar for a week, old man" with "Who is the weak old man?" One cannot omit W. C. Fields

the *Follies*. No wonder that one stunning production was described as "a Niagara of Opulence," and another presented the Gates of Elysium with towering elephants spouting water.

Ziegfeld directed his last *Follies* in 1931 and had the pleasure of seeing it performed at his own Ziegfeld Theater, which had opened with *Rio Rita* (1927). Today this theater has been leased to the National Broadcasting Company by its present owner, Billy Rose, often called "a midget Ziegfeld," and is used to stage popular television revues, including The Perry Como Show. *Sic semper Ziegfeld!* Ziegfeld, who had spent money with a lavish hand, died bankrupt. But, as one biographer notes, "His name may start with the last letter of the alphabet, but his name is first on the honor roll of the world producers of the musical stage."

In 1919, the year Ziegfeld's *Follies* cost \$100,000, a new type of revue with



The finale of one of America's earliest musical revues, *Twiddle-Twaddle* (1906), as produced at Weber's Music Hall with Marie Dressler (1869-1934), seen center stage in white, one of the most popular comedienues of light opera, musical revue and, eventually, motion pictures.

(1880-1946), whose famous Pool Table act was once interrupted, unbeknownst to Fields, by a young comic named Ed Wynn (1886- ), who had crawled under the table and was making faces at the audience. Fields hit him over the head with the billiard cue.

To the music of Irving Berlin, Rudolph Friml, Jerome Kern, Victor Herbert, Gene Buck, and many others danced the nimble feet of the diminutive Ann Pennington, the exotic Hungarian-born Dolly Sisters, and Ziegfeld's favorite, Marilyn Miller (1898-1936), for whom he purchased a new costume every night she performed. Then too he brought the loveliness of the ballet into the popular music theater with the dancing of Florence Denishawn. In 1914 he enlisted the services of the Austrian artist and architect, Joseph Urban (1872-1933), who brought his rich palette of colors and continental elegance to the staging of

a modest budget of \$35,000 was presented in lower Manhattan at the Greenwich Village Theater. Staged by John Murray Anderson (1886-1954), hailed at his death by Brooks Atkinson as the "king of revues," the *Greenwich Village Follies* originated the idea of the intimate revue with simple scenery in the form of draperies and colorful set-pieces and offered "a potpourri of youth, style, and distinction." The successful *Greenwich Village Follies* moved up town. In 1921 Anderson featured the popular song, "Three O'Clock in the Morning," and introduced a production number which became identified with him throughout his some thirty-five years in the musical theater. Using Chopin music, arranged and conducted by a boy prodigy named Alfred Newman, narration, and ballet, he presented Oscar Wilde's "The Nightingale and the Rose." These ballet poems, or ballads, became an annual feature of

(Continued on page 26)



## THEATER



FOR  
CHILDREN

FRIEDA E. REED

### WHY I LIKE WORKING IN CHILDREN'S PLAYS

**T**HREE YEARS ago, when we analyzed the reports from the Thespian Troupes as to their participation in Children's Theater, there were approximately fifty troupes that reported this type of activity. According to the annual report in August, 1957, for the preceding year's activity, the number of troupes reporting Children's Theater had increased to approximately 150. At first glance and upon first consideration this seems like a magnificent percentage of gain, *but* there is a catch to this primary analysis. We have more than 1700 troupes of National Thespian members. Why have not many, many more of you tried this type of theater which experts in the field believe is an ideal vehicle for your age and very special qualifications???? Could it be that some of you Thespians believe that you would feel foolish working in a Children's play? Do you think that there is no challenge to your abilities? The reports from those Thespians who have added this activity to their program of plays write with exuberance about their experience, and usually sound as if they were giving testimonials at a camp meeting. We believe that you would find Children's Theater one of the most valuable and exhilarating experiences of your high school career. It is time to begin planning for next year!

From the many enthusiastic reports on their experience with Children's Theater, we are including seven in this column. All of these Thespians have worked in at least three productions for children; they are all leaders in their school; and one is a finalist for the Merit Scholarship. Varying age levels are represented from tenth through twelfth grade. In each case, the Thespian has answered the question: Why Do You Like Working in Children's Theater?

#### BECAUSE YOU ARE THE CHILDREN'S FAVORITE CHILDHOOD COMPANIONS

By A. R. — Senior

For the past three years I have derived much pleasure from my work in acting, directing, costumes, and make-up in high school theater. Of the many rewarding experiences I have received from our projects, my participation in Children's Theater has been the source of greatest satisfaction. After working in plays for adults and for children, I

have realized a very real difference in the reaction of these two audience groups. The mature audience is more apt to be analytical in their final decision about the play. They often base their opinion of the play on whether it compares favorably with a legitimate show they have recently seen. Certainly there is a thrill in knowing that your audience has enjoyed the performance, and that they think that you have portrayed a character well, but it is a greater thrill to know that to your young audience you have not just portrayed a character but that you *are* Cinderella or Little Red Riding Hood.

It is indeed a mistake to underestimate the child audience or the skill required to captivate them. One movement, one expression, one word that is not convincing — and the spell is broken. Yet paint for them a true picture through true characterization, and you will see young faces light up with joy and awe as if they expected you to disappear quickly and return to the pages of their fairy tale books. No, I cannot imagine anything else that equals the rewarding experience of knowing that you have met the demands of the children of your community by *being* temporarily their favorite childhood companions.

#### BECAUSE THE CHILDREN'S RESPONSES ARE GENUINE

By L. W. — Senior

I joined Thespians partly for the thrill of the exquisite moment before the curtain opens. Now that I have been backstage before an adult play and before a children's play, I can say that the suspense from a children's audience is much the greater. Their responses are bigger. If they think something is funny, they laugh. If they are bored, they talk. If they are in suspense, they hold their breath.

## BROADWAY LINE-UP

**AMBASSADOR**—*Compulsion*, Roddy McDowall, Frank Conroy, and Dean Stockwell. Drama.

**BARRYMORE**—*Look Homeward, Angel*, Anthony Perkins, Jo Van Fleet, Hugh Griffith. Drama.

**BIJOU**—*The Cave Dwellers*, Barry Jones, Eugenie Leontovich, Wayne Morris. Drama.

**BOOTH**—*Two for the Seesaw*, Henry Fonda, Anne Bancroft. Comedy.

**BROADHURST THEATER**—*Auntie Mame*, Rosalind Russell. Comedy.

**CORT**—*Sunrise at Campobello*, Ralph Bellamy, Mary Fickett. Drama.

**46TH STREET THEATER**—*New Girl in Town*, Gwen Verdon, Thelma Ritter. Musical comedy.

**HELLINGER THEATER**—*My Fair Lady*, Julie Andrews, Rex Harrison. Musical comedy.

**IMPERIAL**—*Jamaica*, Lena Horne, Ricardo Montalban. Musical comedy.

**LYCEUM**—*Look Back in Anger*, Mary Ure, Kenneth Haigh. Drama.

**MAJESTIC**—*Music Man*, Robert Preston, Barbara Cook. Musical comedy.

**MOROSCO**—*Time Remembered*, Helen Hayes, Richard Burton, Susan Strasberg. Comedy.

**MUSIC BOX**—*Dark at the Top of the Stairs*, Teresa Wright, Pat Hingle, Eileen Heckart. Drama.

**PLYMOUTH**—*Romanoff and Juliet*, Peter Ustinov. Comedy.

**ST. JAMES THEATER**—*Li'l Abner*, Edith Adams. Musical comedy.

**SHUBERT THEATER**—*The Bells Are Ringing*, Judy Holliday. Musical comedy.

**WINTER GARDEN**—*West Side Story*, Carol Lawrence, Larry Kert, Chita Rivera. Musical.

The most wonderful time I ever had in theater was my experience in playing a monkey. Lying on the ground was a huge, sly, fearsome sleeping tiger. As I scampered off stage, I caught sight of him. I made a big gesture to show I had seen him, and then tiptoed exaggeratedly behind a bush. I peeked out at the tiger and grinned from one big monkey ear to the other. I crept up to him, tweaked



Puss In Boots, Troupe 660, Johnstown, Pa., Senior High School, Edith Paul, Sponsor.



his tail, and as he stared, I fled to my bush. The kids laughed a little. I stayed there until the audience was quiet, then came out as before, poked my toe in his ribs and scooted to shelter as he sleepily waved a paw. The kids laughed louder, then quieted immediately. This time I peeked out through the bush. They giggled, then held their breath collectively as I stole out even more gently. I came closer and closer to the huge beast, reached down and tickled his ribs. As he awoke, I ran off laughing, and my whole audience roared with delight at the mischievous monkey who could tease a bully of a tiger and get away with it.

#### BECAUSE I LIKE THE GENUINE APPROVAL OF THE CHILD AUDIENCE

By W. S. — Senior

I like the genuine approval of the child audience, their excitement when allowed to go backstage after the play to see the set and the actors in costume. I like the characters in children's plays. They are simple people or creatures, not psychological cases. Their simplicity makes them fun to develop. When I am acting in a children's play, I feel that I know what the audience likes and expects, more than in an adult play. Then, in children's plays I get the satisfaction of doing something not only for myself but for the entertainment of youngsters many of whom have never seen a live play and who are thrilled by the story unfolded for them on the stage.

#### BECAUSE DREAMS COME TRUE IN CHILDREN'S PLAYS

By R. P. — Senior

It is not simply the *Oo's* and *Ah's* when the curtain opens that makes me enjoy working on a children's play. It is the free use of imagination and boundless creativity possible that make me love designing a set for this type of production. What could be more fun than creating a gingerbread house made of all the delicious things you love to eat? Or a wonderful forest scene with the kind of pink mushrooms you have never seen but often dream about? Dreams come true in children's plays, and that is why I love it, and that is why, I feel sure, the children love it.

#### BECAUSE CHILDREN'S PLAYS PRESENT A CHALLENGE

By W. D. — Junior

I enjoy working in Children's Theater because of the great challenge which it presents to me; that is, the problem of completely holding the attention and interest of a group of boisterous youngsters. It is up to me as actor and student-director to use my imagination in such a way as to enthrall the children through clear diction, strong voice projection, and above all, clear-cut pantomime which will tell the story. Since children actually exist in a world of fantasy, it is my responsibility to make them believe

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that I am a part of this world through my characterization. Unless this is done, they will lose interest in the play. My personal satisfaction comes when I know that I have created a character from fantasy which comes alive for the child audience.

#### BECAUSE I ENJOY WORKING WITH FELLOW THESPIANS IN A PRODUCTION THAT GIVES ME A BETTER UNDERSTANDING OF CHILDREN

By P. W. — Junior

In my experience with children's plays, I have worked in three areas: publicity and ticket sales, cast, and crew. In each of these phases of the work, I have found the experience highly enjoyable. In publicizing the play at the elementary schools, I like to see the faces of the children light up in anticipation of the play. In acting, we high-school students still recall the thrill we got from the familiar stories, and we think that we are able to give more to the role than a 35-year-old Alice in Wonderland. We like the job, and *do not* think it immature or silly; and we get satisfaction from knowing that we are giving something worthwhile to the children of the community, at the same time learning a great deal about children. In our work on Crew, we receive a great thrill from the delighted response of the audience, and we get a still bigger thrill at the delight of the children who come back stage just to peek into the gingerbread house. Thus in my experience with Children's Theater I have found enjoyment in working with my fellow Thespians in presenting an excellent production that delights the audience and gives me a greater appreciation of children and their entertainment needs.

#### BECAUSE THE APPRECIATION OF THE CHILD AUDIENCE IS A FINE REWARD FOR GOOD, HARD, IMAGINATIVE WORK

By J. T. — Sophomore

Working on the production of a children's play is the most enjoyable, rewarding, and interesting experience in my whole school career. Having worked in cast and on crew of five productions of children's plays, I feel that I have a good idea as to what a children's play entails.

The most enjoyable thing about working on the crew of this type of production is the imagination one can use in designing and executing sets and props. If you are building a house, "the sky is the limit" as to what interesting things you can do with it. Similarly, when working in the cast, the actor is stimulated to work out interesting and amusing business. We have found repeatedly that one source of the children's greatest enjoyment is the pantomime. Don't get the idea that the production of a children's play is easy. We have found that the keen mind of the child will detect something false in the play much quicker than most adults for the simple reason that most children's plays are dramatizations of familiar stories, and most children know these stories from memory. This is one of the many reasons that we know that our productions must be as nearly perfect as humanly possible. We also know that the only way to achieve a near-perfect performance is by hard work, concentration, and imagination. It is when the audience has thoroughly enjoyed our performance that the reward comes. Our many hours of hard work are paid for in full, and we find ourselves waiting for the next production.

## HEADIN' FOR THE HILLS

Follansbee, W. Va., High School

**M**Y FIRST stage production at Follansbee High School, *Headin' for the Hills*, was in a sense a test of a director's ability. This three-act hillbilly play, written by Le Roma Rose, broke tradition at FHS. Teenagers and adults alike commented on the hilariously different pattern it followed.

The plot of the story is that two wealthy, young orphaned sisters, who much to their contempt discovered that their only living relatives existed in the hick town of Mule, Tennessee. The adventures encountered by their fortune hunting uncle, the two ridiculously funny spinsters, and a widow who also vies for the uncle's affections are hilarious. The youngsters gradually accept and like the mountaineers, who with warm spirits, make them welcome. The predicaments which occur lead to a fun-filled evening.

An unusually large group of seniors tried out. This made casting rather difficult for the eleven female and nine male roles. It was easy though to give all interested a part because of the extras allowed in the walk-on roles. One may think it would be too difficult to handle such a large group, but with such well-behaved students and the humor throughout the play, it was a pleasure!

Costuming was simple, for old and ragged clothes were all that were necessary. The simplicity of the scenery was another good feature. Only one setting was required, that of the general store.

The make-up department handled quite an unusual problem. This was the need for all the "country cousins" to be covered with dirt. I must confess they enjoyed this chore thoroughly and handled it perfectly.

For Le Roma Rose and for me, it was a perfect blend of teenage humor, per-



*Headin' for the Hills*, Troupe 577, Follansbee, W. Va., High School, Richard J. Wojcik, Sponsor.

sistence, and self-satisfaction in a play well-done and well-received by an appreciative audience.

RICHARD J. WOJCICK  
Sponsor, Troupe 577

## A CONNECTICUT YANKEE IN KING ARTHUR'S COURT

Central High School, Crookston, Minn.

**A** DIRECTOR in search of a play which does not require a marked degree of maturity for the male roles, which is simple to stage, easy on the budget, and yet worthwhile and stimulating for the cast and production crews will find *A Connecticut Yankee in King Arthur's Court* an excellent choice.

The plot, which depicts an interesting contrast between the old and the new, revolves around Hank, an electrical engineer just out of college. Knocked senseless by one of his experiments, he



awakes to find himself in King Arthur's Court. Hank saves his own life by predicting accurately the eclipse of the sun and so inspires the awe of the court. He then proceeds to modernize it in a Twentieth Century fashion, eventually assuming for all practical purposes the executive role of the King.

In our Crookston production the prologue and epilogue were played in front of the curtain, and the court scene was staged on two levels against a cyclorama background with entrances formed by Gothic arches. Skins, furs, shields, and spears made from paper and wood, and a conical stone fireplace improvised from chicken wire and tagboard helped to create the atmosphere of the Medieval period.

The costuming was inexpensive but effective. Wrestling tights, armor fashioned from silver-colored tagboard disks sewed on burlap, papier mache helmets for the knights, and flowing dresses and Juliet caps for the ladies of the court were easy to make.

The gullible King Arthur; his demanding Queen, Guinevere; the friendly page, Clarence; Sandy and Elaine, Hank's girl friend and secretary, respectively; Merlin, the malicious court magician; the wicked queen, Morgan le Fay; and the minor roles of the knights created no problems in casting. The hilarious events of the plot furnished much fun for both cast and audience.

EVELYN PROBSTFIELD  
Sponsor, Troupe 706



*Connecticut Yankee in King Arthur's Court*, Troupe 706, Central High School, Crookston, Minn., Evelyn Probstfield, Sponsor.

## NIGHT OF JANUARY 16TH

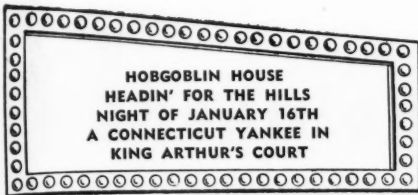
Hayti, Mo., High School

**I** MEDIATELY most teachers of dramatics have kept in memory's file a particular play, until a class came along to spring the latch of that file, and the two are maneuvered like pieces of a jig-saw puzzle. In the case of *Night of January 16th*, a few pieces of the puzzle remained difficult; too many leading ladies, too few leading men. With a bit more maneuvering the solution came about. Signed Yungquist became a female secretary, and one of the most poised and attractive senior girls became the mother-in-law tycoon of big business. She made

### PUBLISHERS

*A Connecticut Yankee in King Arthur's Court*, Walter H. Baker Co., Boston, Mass.  
*Night of January 16th*, Longmans, Green and Co., N. Y. C.  
*Hobgoblin House*, Art Craft Play Co., Marion, Iowa.  
*Headin' for the Hills*, Heuer Publishing Co., Cedar Rapids, Iowa.





us believe it quite likely that a mother might commit murder when an only child is victimized by a moral and financial bounder.

Thus it came about that we departed a second time in one school year from the use of the conventional box set or cyclorama. No sofas or lamps with fragile shades to borrow; no stairs, windows, or doors to construct. The fall play had been *Curtain Going Up*, and like *Night of January 16th*, it utilized audience entrances and exits and was played for the most part on a bare stage with a few chairs and a table. They differed in that one dealt with high school life, while the other was serious courtroom drama. Both were remarkably rewarding in characterization, plot, and suspense, and held the attention of the audiences to a degree that few high school casts experience.

*Night of January 16th* had been in rehearsal a couple of weeks when a murder trial began in the circuit court at the county seat. We obtained permission to attend the trial. The defendant was scarcely older than the senior boys enacting roles in the play. The courtroom procedure was carefully observed. The conduct of the lawyers, witnesses, bailiff, and judge was mentally catalogued by the members of the cast, and they came back into rehearsals determined to give a realistic performance. Later, the prosecuting attorney and a defense lawyer attended a rehearsal and acted as advisors to the two lawyers in the play.

For the local production we used levels to elevate the judge and the witness box. Back of these rose two columns, between which stood the national and



The Night of January 16th, Troupe 1373, Hayti, Mo., High School, Jasamyn S. Garrett, Sponsor.

state flags. But the second performance the following week was the greatest thrill, for it was given in the same county courtroom in which the real murder trial was observed. The adult jury panel, in both performances chosen from the audience, entered enthusiastically into the role of jurors; and rendering a verdict would have been much more difficult if we had demanded a unanimous decision. Two endings are written for the play, and the cast was pleased that both were used.

Shortly after the second production the cast gathered at the director's home to watch a television production of *Night of January 16th* on a national network. The cast and local viewers were understandably prejudiced, but the unanimous decision was that the local performance was more interesting. Various lines and some roles were eliminated in the hour telecast which displeased some of the local thespians who had hoped to watch a professional actor portray their roles.

We highly recommend *Night of January 16th* to schools wishing to depart from the commonplace and hoping for a play that will challenge actor and audience alike. The motivation, citizenship, and a knowledge of legal processes are by-products likely to remain long in the minds of all who work in the production, or view it.

JASAMYN S. GARRETT  
Sponsor, Troupe 1373

#### HOBGOBLIN HOUSE

State College, Pa., High School

THREE outstanding characteristics of *Hobgoblin House* by Jay Tabias will challenge your superior Thespians. In Darius Krupp and Bluebeard Bronson the make-up crew has a wonderful opportunity to do experimental work with facial features, hand and "body building." Glycerin mixed with red paint provides real blood for Bronson. A black-interioered closet with a head-sized hole

(Continued on page 26)



Hobgoblin House, Troupe 175, State College, Pa., High School, Glenn W. Shaffer, Sponsor.



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# ThespianChatter

## McLEANSBORO, ILLINOIS

### Troupe 427

This year members of Troupe 427 made up the majority of our junior and senior class play casts. The junior play, *Best Foot Forward*, by John Cecil Holmes, was given to a very receptive audience on November 15 and 16. No sooner, it seemed, had the grease paint, props and costumes been cleared away than preparations for tryouts and casting of the senior class play began. Rehearsals for *The Curious Savage*, the senior play, were enjoyable, but they required the hard work and effort of everyone in the cast. The two performances of this play were presented April 4 and 5 to the largest audience a high school production has ever drawn in our city. In addition to these two major three-act productions our troupe also entered a one-act play entitled *The Happy Journey* in the district speech contest.

On May 27, 1957, we held our initiation ceremony. As we initiated twenty-four new members, we felt great pride in being able to say we belonged to such a great organization as the National Thespian Society. We hope you have enjoyed this bit of chatter from out our way and we hope we'll have much more to report next year.—*Carrol Browning, Reporter*

## GARY, INDIANA

### Troupe 926

As I look back over the past year, we Thespians have had a year long to be remembered—gone places, meet new faces, entered contests—attended play festivals and our annual trip to Purdue Legislative and Debaters Conference. All this and more. For Troupe 926 will not forget "Not In a Thousand Years" how our sponsor, Ethel Larrabee, put it up to us, "If you want a trip to Chicago to see "No Time for Sergeants," you will make this major production the biggest thing you have ever done!" Well, everybody went to work: the stage crew—boys who built the set, girls that painted—the lighting system worked out—and most of all the cast that memorized their lines. Needless to say, we got the chartered bus and the trip to Chicago. Yes, Thespians, we have had a most profitable and enjoyable year, one to be remembered here at Edison High School.—*Mary Jelke, Secretary*

## BELLEVUE, OHIO

### Troupe 173

Troupe 173 gained eighteen new members who proved themselves to be of Thespian caliber by virtue of their performances in at least one of this year's dramatic presentations.

After several days of nervous waiting, the costumes arrived just in time to allow the groups to give the three-act comedy, *Bells on Their Toes*, at the scheduled time. Following the annual tradition at Bellevue High, the troupe presented a one-act Christmas play on December 19. Because of popular demand, a repeat performance was done of *A Song Is Born*. This had been previously given five years ago.

Greatest public acclaim, however, was given to the production of *A Man Called Peter*, sponsored by the senior class. Learning to roll Scotch "r's," sing Scotch songs, and portray an understanding of Scotch philosophy, took members of the cast six weeks of hard work to accomplish. The rewards were worth the struggle, and this play proved an excellent one with which to end the year's activities.—*Sadie Tetrick, Scribe*

## SAN ANGELO, TEXAS

### Troupe 719

The members of our Thespian troupe for the first time were enrolled in the advanced dramatics class. Though many students participated in the dramatic activities of the year, the members of our troupe were responsible

for all committees in the capacity of chairmen. Our most interesting experience was our preparation for the annual district meeting of the Texas Interscholastic League One-Act Play Contest, which was held in San Angelo for the first time in many years. We put in a great deal of "overtime" and were well-rewarded by the attendance at this event. We continued our play-reading activities and this year stressed the activity of dramatic criticism. We had a very fine year!—*Anne Metcalfe, Secretary*

## ARROYO GRANDE, CALIF.

### Troupe 1019

Who killed Daniel Lowe? Maxine Lowe? Eve Vijnone? The tense situation explodes into a dramatic conclusion to the satisfaction of everyone. This was Arroyo Grande Union High School's three-act play in November, *The People Vs. Maxine Lowe*. With the proceeds from this the Thespians bought a portable TV set to be used in the drama classes for studying dramatic production and technique.

With the hope that our TV set improved our acting ability, three of the Thespians directed three one-act plays, *A Cup of Tea*, *Submerged*, and *Father Says No*. These plays were competitive and were judged by three critic judges.

In the spring a unique project was started in our school when the principal decided to make a movie of all school classes and activities. Immediately the Thespians were called upon to furnish the necessary acting and directing. It is needless to say that much was learned.—*Kay Kirkpatrick, Secretary*

## FARRELL, PENNA.

### Troupe 1014

Our annual Thespian Banquet was held May 22 at which time new members were initiated and election of officers took place. Our guests were the principal, assistant superintendent, and the football coach, who is also head of the history department and most cooperative with our Thespian troupe. We gave our Thespian Dramatic awards which we call "Teddy," to Gloria Salatino and James Repas.

The money we earned for doing *You're Only Young Once* we gave to Gloria Salatino for

## COMING YOUR WAY

ME AND THE COLONEL, drama, Danny Kaye, Curt Jurgens. (Col)

TUNNEL OF LOVE, musical, Doris Day, Glenn Ford. (MGM)

I ACCUSE, drama, Jose Ferrer, Vivica Linfox. (MGM)

ROCK-A-BYE BABY, comedy, Jerry Lewis, Marilyn Maxwell. (PARA)

ST. LOUIS BLUES, drama with music, Nat "King" Cole, Eartha Kitt. (PARA)

DESIRE UNDER THE ELMS, drama, Tony Perkins, Sophia Loren. (PARA)

TEACHER'S PET, comedy, Clark Gable, Doris Day. (PARA)

GOD'S LITTLE ACRE, drama, Robert Ryan, Aldo Ray. (UA)

THE BARBARIAN AND THE GEISHA, drama, John Wayne, Elko Ando. (20th-Fox)

ONIONHEAD, comedy, Andy Griffith, Felicia Farr. (WB)

THE NAKED AND THE DEAD, drama, Aldo Ray, Cliff Robertson. (WB)

a two weeks' session at Westminster College at a Speech and Drama Institute. She was chosen by the members of the troupe to attend the institute. We hope we can send two students next year.

We also attended *Macbeth*, *Goodbye My Fancy*, and a college debate contest between Westminster and Allegheny College at Westminster College.

Our stage crew assisted in producing *The Tender Trap* for our Shenango Valley Little Theater group. Kathryn Polyzon, our sponsor, directed this play for the Little Theater.—*Scribe*

## PAONIA, COLORADO

### Troupe 1755

Thespian Troupe 1755 is not yet a year old. It was started last spring with nineteen charter members and our sponsor, Mrs. Marge Porteus.

One of our projects this year was a candle-light initiation at our local P. T. A. The idea of this public initiation was to let the people of our town know more about Thespians. Other projects of our troupe were a float depicting the best from a local and national standpoint, and advertising for the junior play, *Dino*, and the dramatics September play. We also plan to do the advertising for the senior play. We are also helping to plan the annual Western Slope Dramatics Workshop, which we are hosting this year.

So far we feel our year has been successful and we are proud to call ourselves Thespians.—*Ethel M. Rice, Secretary*

## THESPIAN INITIATION "LIVE" ON WLW-A TV

By Hubert A. Jernigan

"Why not have our initiation on TV?" Because of the absolute naturalness of that question Troupe 1128, Avondale High School, Avondale Estates, Georgia, set about the task of making arrangements to show the greater Atlanta area the ultimate in fine dramatics for the high school students.

Soon the aid of Mrs. Mary Grubbs, of the Georgia State Department of Education, and WLW-A TV were enlisted with the result that Troupe 1128 was initiated in a half-hour live television show on Monday morning, April 29, 1957. It has been estimated that between fifteen to twenty thousand people viewed the installation as twenty-three students establish the new troupe. Troupe 861, Southwest DeKalb High School, Decatur, Georgia, served as the "parent" troupe for the ceremony. Even the local daily newspaper, THE ATLANTA CONSTITUTION, felt the event to be of sufficient news value to give it publicity.

With such an auspicious start the club is planning large events and productions to match its unusual beginning. This fall the first play on the schedule was *Our Town*; a committee read several quality one-act plays for consideration as competition material for the drama festival held each year in January; and a musical is being planned for presentation in the new 2500 seat gymnasium by the first of May, 1958.

As if this schedule is not enough to occupy the full attention of the troupe, they are planning to be hosts to the first regional Thespian conference ever to be held in the state of Georgia during the month of April, 1958.





Troupe 1391, Elizabeth-Forward High School, Elizabeth, Pa. Mrs. Dorothy Kogelman, Sponsor, is shown presenting award to Best Thespian (1956-57), James Frum.

## PLAYS OF THE MONTH

(Continued from page 23)

in the rear, ghost like make-up plus green gelatin spot, and head "suspended" by hair create an excellent headless illusion.

By keeping the lights warm and soft the set takes on an appearance of age and weirdness so closely related to Darius Krupp. Cobwebs, cracked plaster, dull drapes, pictures, and draped furniture complete your set picture.

Perhaps you have students who just naturally fit the "Henglish" housekeeper and Henry Goober, the darky gardener. Perhaps a study of these two dialects would be advisable. The sound effects of thunder, lightning, funeral bells, and screams are well within the capabilities of any sound crew.

The three act mystery is based upon the story of Darius Krupp and the supposedly haunted Hobgoblin House where Miss Carter brings her two nieces to spend six months in the hope that they will fall out of love with their fiancés, and thus keep the fortune within the family. Their father's will stipulated that they cannot marry until they reach the age of twenty-five. Darius Krupp tells them about this legendary house. The boyfriends arrive and without request add to the "spirits" in the house. An escaped maniac in the person of Bluebeard Bronson adds luster to the haunting.

The plot is finally evolved and solved, Miss Carter revises her ultimatum, the boys earn enough money to qualify for marriage, and the Hobgoblin House no longer takes on the atmosphere created by its name. Try it!

GLENN W. SHAFFER  
Sponsor, Troupe 175

## REVIEW OF REVUES

(Continued from page 19)

the *Follies*, which by the twenties, had moved to the luxurious Winter Garden Theater.

In the summer of 1912 during the first season of the new Winter Garden Theater, the Shuberts had revived the title of the Casino's famous review — *The Passing Show* — and inaugurated a series of summer revues with Ned Wayburn (1874-1942) as dance director, Sigmund Romberg, as staff composer, and the sons of a Jewish cantor as comedians: Willie and Eugene Howard.

According to John Murray Anderson, the early twenties was "the era of the great revue in America," and the five most active producers were "Ziegfeld, Hassard Short, George White, Earl Carroll and myself." He continues:

Each (revue) bore the stamp of its director. The *VILLAGE FOLLIES* stressed simplicity, while the *MUSIC BOX* show was always (with the exception of the *ZIEGFELD FOLLIES*) the most spectacular and lavish on Broadway. In addition to the originality of Hassard

staging the famous song, "All Alone by the Telephone," he placed Grace Moore and John Steel, both in formal dress, at opposite sides of the stage and against a black velvet curtain with lighted phones in their hands.

By 1930 the number of revues on Broadway was decreasing due primarily to the rising costs of production and new trends in entertainment. At first, the Hollywood Technicolor musical, and later, television enabled audiences to enjoy spectacular revues at a fairly low cost. Still, an examination of five decades of New York theater seasons, illustrated in the box below, offers very interesting information.

It is true that the number of revues decreased after 1925-1926, but the total number of musical productions decreased as well. By interpreting these total figures in terms of percentage, one may note that the revue is still a popular form of musical entertainment. While Hollywood and television studios have been active, such Broadway revues as

	1905-1906	1915-1916	1925-1926	1935-1936	1945-1946	1955-1956
TOTAL NUMBER OF NEW MUSICALS	32	26	48	14	16	8
NUMBER OF REVUES	3 (9%)	7 (26%)	16 (33%)	10 (71%)	2 (12%)	3 (37%)

Short, its director, it had the great asset of the musical genius of Irving Berlin and the adroit showmanship of Sam Harris. It also was fortunate in having as its permanent home the charming Music Box Theater.

*The Music Box Revues*, first produced by the imaginative Hassard Short (1878-1956), who is credited with installing the first permanent light bridge in a New York theater, featured Irving Berlin's "Say It with Music" (1921) and "Lady of the Evening" (1922) as well as Robert Benchley in his classic of sophisticated nonsense, "The Treasurer's Report" (1923), and the familiar comedy sketch by George S. Kaufman, "If Men Played Cards as Women Do" (1923). In 1924, when Anderson replaced Short, he continued his policy of simplicity. In

*The Band Wagon* (1931), *As Thousands Cheer* (1933), *At Home Abroad* (1935), *On Your Toes* (1936), Billy Rose's *The Seven Lively Arts* (1944), *Call Me Mister* (1946), *Make Mine Manhattan* (1948), *Bless You All* (1950), *Two on the Aisle* (1951), and others have maintained the lavish revue tradition. At the same time, the intimate satirical revue with the simplest of scenery and the cleverest of writing, continued to showcase new talent as typified by *Lend An Ear* (1948), *Small Wonder* (1948), *Touch and Go* (1949), and the *New Faces* series produced by Leonard Sillman between 1934 and 1956. The desire for color, music, satire, spectacle, and fun assures the revue a permanent place in America's musical theater.



The Boor, Troupe 875, Meridian, Idaho, High School, Kathryn I. Morgan, Sponsor.



## POETRY

(Continued from page 15)

thought, then sink upon a bench. The emotion in the words

What is summer in a fine brocaded gown!  
I should like to see it lying in a heap upon  
the ground.

All the pink and silver crumpled upon the  
ground.

would call for some action. Perhaps you have picked one of the blossoms from the lime-tree. You could throw this on the ground as you rise and walk away from the bench. On the lines

I am very like to swoon  
With the weight of this brocade.

you could again sink on the bench.

When speaking of the letter from the Duke, take the letter from its hiding place and re-read it, saying the words that follow. On the line "In summer and in winter I shall walk up and down" resume your thoughtful pacing. Decide what attitude would best bring out the emotion of the last line "Christ! What are patterns for?" As you work on the selection you will probably think of many other ways of suggesting the meaning of the poem through body movement.

The problems of interpreting the lines remain the same whether you are portraying the poetry or reading it without movement. Your first task is to determine the author's meaning. What is he saying through the means of this poem? Next, look for all the clues to characterization the author gives you concerning the type of person who is speaking. This will differ somewhat from a play in which you have the comments of other characters concerning the one you are portraying. The brevity of the poem limits the author. You must infer much from what the character says, his attitude toward other people, and his reaction to the situation of the poem. In "Home Thoughts from Abroad" Robert Browning himself could easily be the homesick speaker. Though an Englishman, he was living in Italy at the time this poem was written. In "The Man He Killed" the speaker is obviously a young soldier. He could be a young man down on his luck, or a trapper who has sold his traps, depending on the meaning given the word "traps." In the nineteenth century when this poem was written, the word "traps" often meant "gear" or "trappings." His words indicate he likes people and likes to be with them socially. Much can be learned about the woman in "Patterns" from her rich clothes, her jeweled fan, the elaborateness of the garden with its marble fountain. She is pictured as a very sensitive woman who cares very little for codes of etiquette. She is well trained in social graces and even in her sorrow she remembers to give orders for refreshment for the messenger. The pattern of behavior that has been drilled into her will not allow her to break down under the emotional shock of her lover's death. She has sufficient intelligence to

recognize that all of life is governed by patterns and in her anguish she cries out "Why?"

The character in the poem must be placed in a setting as we have indicated. He must be aware of this setting and respond to it. Although the woman in "Patterns" is emotionally upset, she notices the way in which the blue and yellow flowers stand up proudly in the sun. It is the setting that motivates Robert Browning's outcry, "Oh, to be in England now that April's there."

There are sound values in poetry that must be brought out in the reading. The rhyming words should be given a subtle touch in the reading so that they will contribute their full measure to the sound pattern. Repetition of initial consonant sounds, such as, "whoever wakes" and "Sees, some morning," has sound value. Be aware of the sense imagery. Mentally hear the wise thrush singing each song twice over. See the gay butterflies as well as the gaudy melonflower. Vicariously you need to feel homesick with Browning. Feel the nagging conscience worrying you as you try to explain to yourself why you shot a man you didn't know. The rhythm too contributes to the meaning of the poem. Because poems are usually brief, sufficient time must be taken in reading them aloud for the full import of meaning to be grasped by the audience. It is well to follow an important statement with a

silent moment to allow the full import to be grasped. The person reading the line "Christ! What are patterns for?" will need to give the audience a long moment for thought before leaving the stage.

If you want to see poetry portrayal done by professionals, tune in Camera Three on your television set. The programs vary greatly, but many programs of poetry have been presented this past year. Samuel Coleridge's "The Rime of the Ancient Mariner" was enacted. One person was the wedding guest, and the other was the ancient mariner himself. As he told his story, it became so vivid to him that he seemed to re-live it. He reacted to the storm; he felt again the horrible remorse he experienced when he killed the albatross; he fell upon the shrinking deck under the hot and copper sky, thirsting for water. He seemed to have the albatross hanging about his neck again. With horror he saw his ship-mates one by one slump to the deck lifeless. Gratefully he felt the rain upon his parched lips and saw the wind lift the sails. With awe he watched as the dead men rose to take their posts on the ship. He fell to the deck in a swoon until he was aroused by voices. The actor re-enacted each scene. It was a powerful reading and gripped the attention of the audience.

If you want to make the reading of poetry a vivid experience, try poetry portrayal.



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## SEYMOUR TO ANNE

(Continued from page 14)

came his lord chamberlain. Then came Sir Anthony Browne, master of his horse, well mounted and richly apparelled leading the king's horse by a long rein of gold. The horse was trapped like a barb, with crimson velvet and satin, embroidered all over with gold. After the king's horse the pages of honor came. They wore coats of rich tinsel and striped crimson velvet and rode horses that were trapped in crimson velvet embroidered with "new devices" and knots of gold. Sir Anthony Wingfield, captain of the guard, came next; then the guard, well mounted and in rich coats.

When Anne was informed of the king's coming, she came out of her tent dressed in a gown of cloth of gold, made without a train after the Dutch fashion. On her head she wore a caul, and on that a round bonnet or cap set with Oriental pearls. Around her neck she wore a partlet fully set with precious stones. At the door of the tent she mounted a fine horse richly trapped with goldsmith's work, as were her footmen who surrounded her. All wore the armorial bearing of Hainault, and on their shoulders a carbuncle set in gold.

After Anne and the king met, both of their companions joined them, and they returned through the ranks of knights and squires who had remained stationary. First came Anne's trumpets, twelve in number beside two kettle-drums, all on horseback. Next followed the king's trumpets, then the king's councillors, the gentlemen of the privy-chamber. Then the gentlemen of Anne's country in coats of velvet and riding on great horses. After them came the Mayor of London in crimson velvet with a rich collar. All the barons were followed by the bishops. With the earls rode the Earl of Waldeck and Overstein, Anne's countrymen. Then came the dukes, the Archbishop of Canterbury, and Duke Phillip of Bavaria, followed by the ambassadors, the lord of the privy-seal, the lord chancellor, and lord marquess with the king's sword. At this point in the procession came the king riding with Anne of Cleves. Behind Henry rode Sir Anthony Browne with the king's horse of estate. Behind Anne rode Sir John Dudley, master of the horse, leading her spare mount trapped in rich tissue down to the ground. After them followed the Lady Marquess Dorset, the Duchesses of Richmond and Hertford and others. Anne's chariot, which was well carved and gilded, with the arms of her country "curiously" wrought and covered with cloth of gold, was next in line. The horses were trapped with black velvet, and each was ridden by a page of honor in a coat of velvet. In the chariot rode two "ancient" ladies of her country. After the chariot followed six ladies and gentlewomen of her native Saxony all beautifully dressed after the custom of their country, wearing caps set with pearls and great chains of "divers" fash-

ions. With them rode six ladies of England. Then followed another chariot, gilded and furnished as the first one. Ten well-dressed English ladies and another chariot covered with black cloth in which rode four gentlewomen who were Anne's chamberers came next. Then followed the remnant of the ladies, gentlewomen, and maidens in great number wearing French hoods. After them came Anne's three launderers in a chariot covered with black. The king's gift to Anne, a horse-litter of cloth of gold and striped crimson velvet with the horses trapped accordingly, was next to last in this magnificent procession. Last of all came the serving men of her train, clothed in black and mounted on great Flemish horses.

Henry VIII's fourth bridal costume was a gown of cloth of gold with great flowers of silver, and furred with black jennettes. His coat was crimson satin, slashed and embroidered, clasped with great diamonds, and it had a rich collar.

Anne dressed very carefully and elaborately for her wedding, January 6, 1540. Her gown was of rich cloth of gold, very thickly embroidered with great flowers of large Oriental pearls. It was made without a train after the Dutch fashion, which was not admired in England. She wore her long luxuriant golden hair flowing down her back, and on her head a coronet of gold full of costly gems and set about with sprigs of rosemary. Around her throat and waist were jewels of great value.

When the nuptial rites were over, the royal pair walked hand in hand into the king's closet where they heard Mass and offered their tapers. Then the king departed to his chamber, and all the ladies attended the queen in her chamber.

She had little repose there before she was summoned to attend another Mass. The king in a gown of rich tissue, lined with embroidered crimson velvet, came to his closet and she, still in her wedding dress, came to her closet. Later she and the king went openly in procession and dined together.

After dinner, the queen changed into a dress made of tissue, fashioned like a man's gown, girded to her. Her dress had long sleeves, and was furred with sable. Her under-sleeves were considered very costly. On her head she wore a cap with a cornet of lawn. The cap was richly set with pearls and gems.

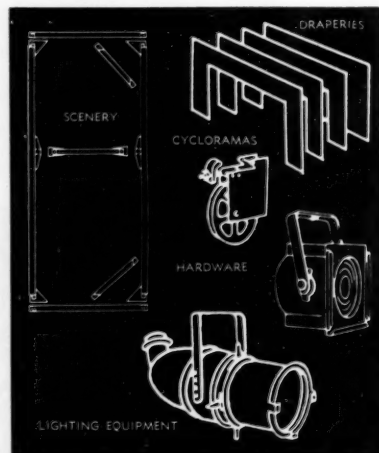
Solemn jousts were held in honor of the royal nuptials on Sunday. On that day the queen was dressed after the English fashion, wearing a French hood.

Holbein's pencil-sketch of Anne pictures her dressed in a close-fitting gown with a stiff high collar like a man's coat and tight sleeves. The bodice opens a little in front and displays a chemisette drawn up to the throat with a narrow ribbon. On one side there is a brooch in the form of a "Katherine-wheel." She wears a large "Amazonian-looking" hat, turned boldly up in front in the Dutch manner, and decorated with "quatre-feuilles" of gems.

Of all of Henry's queens, Anne of Cleves had the most splendid wardrobe. Her poor taste prevented her subjects from appreciating her expensive and luxurious clothes. Her costumes made a great impression on the English people, but they could never quite reconcile themselves to her foreign and exotic tastes. Anne never really accepted the English ways or fashions. Nor was she ever able to give up her Saxon heritage and become truly an English queen.

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## SHAKESPEARE

(Continued from page 13)

assets. Superior work on stimulating material cannot be done by high school students in less than eight weeks; one of the advantages that the educational theater has over the professional is that preparation need not be hurried.

We set up our rehearsal schedule and timed our show. With judicious cutting we retained more of the Shakespeare than did the motion picture. By including only a moderate amount of vocal and instrumental music and ballet, we found that we could do the whole show in two hours.

After the tryouts were held and casting completed (two people on a part in some cases), we began to analyze carefully the characters we were "to grow into." Each student actor must understand the background, emotions, and motives of the character he is to play. He must be taught the importance of his relationship to the other characters and to the play as a whole. Especially in Shakespeare must he understand perfectly the meaning behind the lines he speaks. Adherents to the Stanislavski method would refer to this as getting at "the sub-text."

After this is accomplished, it is a matter of developing and "growing into" the pattern and tempo of the play as a whole. As I watched the teamwork of Director Michael Langham's troupe of young Shakespearean actors in the tent at Stratford, Ontario, during the summer, I realized anew the importance of unified effort on the part of young people doing Shakespeare. We must know how to gain and keep our audiences. The poetry of the lines can prove to be a comparatively easy hurdle with us once we fully understand its spirit and meaning.

Our technical difficulties with *A Midsummer Night's Dream* were much simplified by an arrangement we secured from the Viking Press by Thomas P. Robinson. A script made in England, procured from Samuel French, was also helpful. The Mendelsohn score and vocal music are available in both record albums and sheet music. We used our gauze curtain for the dream sequences. Fortunately, we had in our costume wardrobe, Elizabethan costumes to outfit the cast of twenty-five.

One of the problems we encountered was just how to play the slap-stick clown scenes "to the groundlings" and yet not go beyond the bounds of good taste in that wonderful little play within the play.

As the cast donned their costumes and were made up for the student matinee, they agreed that they had enjoyed themselves thoroughly, but that they were still doubtful about student reaction to Shakespeare. It didn't take long to dispel those doubts. A quotation from the Benson High News summed it up succinctly:

"As the laughter at the unexpectedly modern humor of *A Midsummer Night's*

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*Dream* rang out, some students realized Puck's line 'What fools these mortals be' was directed at them. For most of them, the play was their first contact with 'acted' Shakespearean drama; but it changed their belief that Shakespeare was only for studying."

The following quotations from members of the cast are representative views of the students who participated:

"Working as a clown in a Shakespearean play, I discovered for the first time the subtle humor of Shakespeare."

"Shakespeare never intended that he should be feared. Rather he wanted to be enjoyed by all ages."

Another said, "Helping to bring 'The Dream' once more to life was a thoroughly delightful experience."

Our next experience with the Bard was a production of *As You Like It*. Since we had excellent talent that season, we were able to fill the parts of Rosalind, Orlando, Celia, Jacques the Duke, and even old Adam with comparative ease. It is true that the success of this comedy rests largely upon a capable and captivating Rosalind. Set pieces and simple exteriors (locations in the Forest of Arden) make this particular play easy to produce. The songs, dances, and wrestling scene enhance its attractiveness.

However, our production highlight to date was *Twelfth Night*. Here we used a sort of "double-barrelled" approach when we decided to produce it on a stage similar to the Globe of Shakespeare's day. This project added a great deal more research to our production duties, but never did we have an experience more rewarding. Three sources which we used for guiding our construction of the Elizabethan stage were: Cecile de Banke's *Shakespearean Production: Then and Now*, Ronald Watkins' *On Producing Shakespeare*, and John C. Adams' *The Globe Playhouse* (which includes exact dimensions of the Fortune). (See photograph)

Our cutting, fashioned after the Mercury Theater version, made this an especially fast moving production since we were able to use the seven acting areas of the stage with only slight scene changes, and thus were able to have almost uninterrupted action. We romped through this delightful comedy in just under two hours with only one brief intermission. The play itself requires many careful and painstaking characterizations; but when worked out, the antics of Malvolio, Sir Toby, and his associates together with little Viola and the Duke

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add up to an evening that an audience will long remember. The lovely songs, beautiful costumes, (these were secured from a New York costumer) and the infectious humor of Sir Toby are pleasures no one interested in the theater should miss.

Our latest Shakespeare was a spring production of *Much Ado About Nothing*. I had visited the previous summer in Stratford, Connecticut, where I had seen John Burrell's splendid production of this entertaining comedy, and I was sure that we could add it to our program with the desired results. We again adapted our stage so that we could apply principles of production used in Shakespeare's day i.e., single set with various acting areas which include forestage, side stages, and upper stages. "Much Ado" is a gay comedy with some serious overtones and is especially appropriate for a spring production. This time we were very fortunate in securing from a New York costumer the very same costumes that the young company in Stratford wore. And they were colorful indeed! We used the "summer house" setting employed at Stratford, which Robert Fletcher designed and which Walter Kerr described as a "candy-box pavilion" fashioned from lucite screening in pink and magenta stripes. We included the songs and dances suggested by the script and felt richly rewarded again for having chosen to do Shakespeare.

In an issue of THEATRE ARTS magazine, Professor Marston Balch of Tufts University lists a seven point criteria for putting *The Right Play in the Right Place*. They all have to do with the function of theater in being life-enriching, life-enhancing, and life-affirming. May we suggest that Shakespeare can do all of these and more. Besides, he charges no royalty!



## ACTION, CAMERA

(Continued from page 12)

son in the nature of *what we should have done to insure* adequate sound. However, I do believe that a staff of high school students can achieve a remarkable degree of efficiency in the entire process. The tape is and can be used to demonstrate how a school can tape the dialogue.

The costuming had been planned and executed by our student costumiere, Luella Jewett. Luella enabled our cast to move about freely without concern or worry over their costumes. Each cast member was required to supply the bare essentials, and if possible, the major part of the costume required to convey the specific character. The care and transportation of these costumes from school to school on our tour was also Luella's responsibility. When necessary, costumes were made or purchased to expedite the show.

Make-up had to be more pronounced for the filming than under normal theatrical conditions. The increased lighting made it mandatory for our make-up artists to create an adequate make-up that would not wash-out under the stage lighting. Often the camera angle caused difficulty by distorting make-up. This often necessitated several impromptu revisions in camera angle. If the problem became too complex, we sat down and worked it over until we arrived at a feasible solution.

During all of this hubbub the actors appeared calm and willing to accept suggestions contrary to stage optics. The minor changes in costume and make-up caused little delay.

The play, *John Doe*, provided a challenge. The element of suspense in waiting for a decision from the Almighty caused a very eerie feeling. There were a number of what we considered insurmountable problems; however, these problems resolved themselves with an application of theater know-how on the part of the cast and the crew. The characters of *John Doe* are varied and dynamic—each having a very distinct personality that in turn becomes completely involved with the other members of this portion of humanity as they await judgment. Baker's Plays states, "A very interesting study of public responsibility as John Doe, representing the great American public, is brought before the bar of justice." We thoroughly enjoyed working with the vehicle, *John Doe*, deriving a very pleasurable experience from the entire play.

The cast came on-stage at approximately 6:13 P.M., prepared for the ordeal of filming. The staff did not have an opportunity to speak with the cast at this time due to the tight schedule we had to follow; however, during our breaks many additional suggestions were made to expedite the filming. The crew, by the way, were not out of the school

building that day. We had our dinner (hamburgers and malts) in the theater office while at the same time we checked and re-checked our equipment to be absolutely sure that each one was functioning in perfect order.

The filming took a total of six and one-half hours. The precision and movement of the cast and crew were commendable at all times. I believe the pre-planning, or dry-run we had the day before, enabled our group to move smoothly and efficiently during the actual filming.

Since that cold February evening the film has been edited and spliced. Many groups have viewed our film to date, and I definitely expect that many more groups will view it in the future. This is certainly a wonderful means of promoting public relations and also an instrument for teaching the fundamentals of a dramatic arts program. Visualize, if you can, the varied items of good theater that can be taught in such a film and I am confident you will consider our filming a very dynamic method of demonstrating theater to your community and school.

We, at Thornton Fractional, are very well pleased to have a superintendent who shares our feelings concerning the valuable experiences our youngsters derive from our filmings. If this project has any value, the value is easily viewed in the final product—the movie itself.

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## DO IT YOURSELF

(Continued from page 11)

repaired by stagecraft students. The entire east wall of room 13 is composed almost entirely of opaque glass windows and two doors. This large expanse of glass presented a real obstacle in adapting the room to an arena theater class room. The problem was solved with the installation of turquoise draperies, eleven feet high, suspended from nylon rollers travelling on a new television studio type contour track of extruded aluminum. This arrangement permits great flexibility of arrangement in that the curtains may be either easily opened for daytime use or closed when a production is in progress.

To provide seating space for either class use or for spectators during performance, T.H.S. drama students constructed a series of curving platforms around three sides of the central acting area. The platforms are four feet in depth with a height rise of ten inches, thus allowing spectators on the upper level a good sight line view over those members of the audience who are seated ringside at floor level. Present arrangement of folding steel chairs around the room on two levels permits the seating of sixty-four spectators.

One corner of the room has been retained as a control point for light and sound cues. On a platform of the same height and general size as the others, and partially concealed behind a curving railing are located the portable dimmer board (which doubles backstage in the little theater) and the dual turntable phonograph (which also doubles backstage in the proscenium theater). This set-up permits the light and sound operators to be in the same room and yet partially separated from the audience. A two-thousand watt slide dimmer in series with the lamp load allows variable intensity control of the lights recessed into the egg crate ceiling for general toning of the acting area.

Room 13 is of average classroom size, being twenty-six by twenty-eight feet, and has readily lent itself to conversion into an arena theater classroom. Reaction to this do-it-yourself project has been very favorable in Tucson. Students at T.H.S. are enthusiastic about the opportunity to act in and witness theater-in-the-round productions in addition to regular proscenium presentations in the little theater. Helen Wallace Younge, drama critic for the ARIZONA DAILY STAR, in reporting the project in her column, commented as follows: "It is really exciting to learn of the fine, creative things that some of the teen-agers of this community are doing. Too often the negative hoodlums take the spotlight, but just this week comes news that the National Thespian Society of Tucson High School is not only creating but is demonstrating excellent citizenship in actually building a much needed theater-in-the-round for their school."

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In the first place, I found that with an increasing number of classes, more space for rehearsal and production is sorely needed. Whereupon I discovered there is a basement area which has never been finished but which is located adjacent to their Little Theater.

With permission to use this valuable space the youngsters set about achieving their theater-in-the-round. This project is a venture of high proportions, for here is a worthwhile addition to the school property which is not costing the taxpayer a penny. The students saw the need, found the answer, and paid for it as well. Truly this is the sort of inspired citizenship, character building, and initiative which Tusconans like to find in their schools.

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## TOMMY SANDS

(Continued from page 10)

Tommy and I had only one difference of opinion, but it was one that continued for several weeks. I finally won the battle (with his mother's whole hearted approval). Tommy had to get a short hair cut. He did! Whenever he called me when he was in town after he'd started to work in Shreveport, my question would be "How's your hair — long?" He'd laugh and say "you wouldn't like it." To work with a student as much as we all did in drama and music here and never have any difficulties other than — get a hair cut — is pretty remarkable, isn't it?

In September of 1956 I received a letter from Tommy telling me to have my drama students watch Tennessee Ernie Ford's program — we watched it and loved it. Tommy hadn't changed a bit. He even suggested I give "A's" to those students who sent post cards to Tennessee Ernie. I didn't have to do any bribing, I'll tell you for sure. From that September Tommy has gone up, up, up. His performance as "The Singin' Idol" on Kraft Playhouse in January of 1957 showed without a doubt that he is talented as a serious actor. Tommy has sung since he was a little boy, not only songs other people wrote, but those he wrote himself. The Ed Sullivan Show, guest singer on The Academy Awards program, a return engagement on Kraft in a play with Victor Jory, appearances with Dinah Shore, Tallulah Bankhead, Jack Benny, and many other of the "greats" in the entertainment world — all these for a kid who two years ago thought he wasn't good enough to try out for a contest play.

There are so many reasons why his high school acquaintances will always love Tommy Sands, but chief among them is the fact that he's still the same. Tommy's thoughtfulness of others, his desire to give only his best, and his remaining unchanged are the main reasons that I feel Tommy Sands is indeed worthy of being Thespian of The Month.



(A continuation of last month's column about the more difficult Broadway plays that are not beyond the scope of experienced amateurs.)

**TONIGHT IN SMARKAND** by Jacques Deval. 3-act melodrama; French; 7M, 5W. Setting: a dressing-room tent in a carnival with two inserts—hotel room and ship's stateroom. Royalty: \$35.

The supernatural is always fascinating, and in this story the inexplicable inevitably of fate is dramatically delineated though never explained. The fortune teller of the carnival loves the lion tamer, and he twice tells her fortune when it seems that she will leave the circus, first to join Ringling Brothers in America, and second to marry a wealthy admirer. In each case she sees in the crystal ball evidence of her being killed in a ship's accident. Turning to the seer in her fear, she finally agrees to marry him so that he can protect her from the predicted catastrophe on the day of her birthday. The fateful day passes without incident; but, when he is arrested for extradition to England on the same ship, she discovers that according to her Greek calendar her birthday is not past but on that very day. Finally giving in to fate, she prepares to join him before the ship sails on its ill-fated voyage. If there is little reality here, there is at least the excitement of the circus atmosphere and the eerie feeling of the supernatural that should provide plenty of thrills for cast and audience.

**SABRINA FAIR** by Samuel Taylor. 4-act comedy; Dramatists Play Service; 7M, 7W. Setting: patio of a Long Island estate. Royalty: On application.

Both Broadway and the movies have made this script well-known to everybody; and, although the sophisticated aura is not easy for young amateurs, this play has been successfully produced by several. Sabrina, the chauffeur's daughter, returns from a five-years' sojourn in France; her father's employers find it difficult to ascertain her place in their restricted, but rapidly disappearing, social order. When the younger son falls in love with her, the family is perturbed at the crossing of social boundaries; but, agitated by the adoration of a socially prominent Frenchman, the eldest son, an iconoclast at least in business, finds he is forced almost against his will to defy the social codes also and marry Sabrina himself. The final blow to the old order comes when the chauffeur reveals that he is a millionaire himself, has shown more business acumen than his capitalistic employer. Comedies of manners are comparatively rare in this country, but this script is certainly one of the few good ones in recent years.

**THE CRUCIBLE** by Arthur Miller. 2-act tragedy; Dramatists Play Service; 11M, 10W. Settings: 1 exterior and 4 interiors of Salem, Mass., 1692. Royalty: On application.

Miller's commentary on modern "witch hunting," pointed up by his parallel with the witch-hunting episode of old Salem in the Puritan days, is probably known to most; but, aside from his ideological intent, the story itself is a tense emotional drama that vividly lays bare the inner thoughts and feelings of several people caught in the maddening fear of the supernatural. An individual's choice between orthodox and liberalism, fear and security, mob psychology and personal integrity and reason is never easy, in any period of history; and Miller draws his characters' agonies of choice with a nerve-end dipped in blood rather than pen and ink. Even the smallest roles are fully motivated and worth attack by a good actor. If scenery is scarce or shifting facilities nonexistent, the many changes of setting may be done largely with furniture pieces. Period costumes are a necessity, obviously. But all these requirements are a small price to pay for the vitality of the drama that will be acquired in the process.

**KING OF HEARTS** by Jean Kerr and Eleanor Brooke. 3-act comedy; Dramatists Play Service;

## BRIEF VIEWS

By WILLARD FRIEDERICH

ice; 6M, 2W, 2 boys, and a large dog. Setting: N. Y. studio apartment. Royalty: On application.

Satirical psychoanalyses of movie, stage, and broadcasting personnel have appeared fairly frequently in the entertainment world; but the bug under the microscope in this play is a comic-strip cartoonist. His egotism is covered by a certain amount of charm, so that his secretary is almost reverently convinced that she is honored by his offer of marriage. Her eyes are eventually opened, however, by the young ghost-artist who is hired to put out the strip during the great man's absence on his honeymoon. He realizes the harm the cartoonist is doing to the small boy, a most distant relative, who is taken into the celebrity's home for publicity reasons. When the boy disappears and, then upon his return, would obviously rather live with the ghost-artist, even the secretary capitulates and agrees to join the two in making a ready-made family. Witty lines, interesting people, humorous situations, and occasionally even a significant truth or two make this play a lot of fun and a good night's tonic of laughter. Two good child actors and a docile dog are essential to the success of the play.

**A DASH OF BITTERS** by Reginald Denham and Conrad Smith. 3-act psychological melodrama; Dramatists Play Service; 2M, 2W. Setting: living room of a cottage on the Isle of Wight, England. Royalty: On application.

Margaret St. Clair's short story, *The Perfectionist*, has been brought to something less than perfection in this dramatization; but it still remains an intriguing, sometimes exciting analysis of an elderly woman who, through frustrating experiences in the past, has developed into if not an insane, certainly an abnormal person along some lines. She wishes to possess, to dominate, to consume anything which and anyone who catches her fancy. Even her pet dog is finally killed and mounted so that she can paint him over and over without his moving. When a nephew whom she has never known appears from South America, it seems for a while that she has finally met her match; for his callow selfishness and greed cause him to make an immediate play for her money. He makes the mistake, however, of falling in love with her adopted niece; and when auntie discovers they might run away together and leave her, she kills him. The script seems overly long and sometimes a bit tedious, but careful cutting here and there should tighten it up very nicely.

**THE SHRIKE** by Joseph Kramm. 3-act melodrama; Dramatists Play Service; 17M, 5W. Setting: suggested locales in a city hospital. Royalty: On application.

Jim Downs has had a separation from his wife, fallen in love with another woman, failed to find the kind of job he wants, and as a result tried to commit suicide in a weak moment. He is brought to the city hospital where his action automatically puts him in line for psychological observation. Unknown to him, his wife's intense desire to have him return to her and to dominate him motivates her to cast doubt on his sanity to his doctors. She causes such delay in his progress that ultimately his nerves do cause him to assert himself and unwisely protest his incarceration, thereby seeming to prove his wife's insinuations that he is not responsible. Finally he is made to realize by his brother that his wife controls his very destiny and that he will never get out unless she vouches for him and he is paroled into her custody. He gives up his new love, lies to his

wife about wishing to be reconciled, and as a lesser of two evils is discharged in her care—which of course he can never escape again.

**TIME LIMIT!** by Henry Denker and Ralph Berkey. 3-act drama; French; 14M, 2W, male extras if desired. Settings: an office of an army post with flashbacks to a prisoners' compound in Korea. Royalty: On application.

The psychological dilemma of why a captured American soldier breaks under communist brain-washing techniques is explored in this play with a tension of suspense that is very effective theater. Major Cargill had apparently defected to the Communists while a prisoner of war in Korea. His men now despise him and are allied against him. Indeed, Cargill himself pleads guilty, even to acts of treason he never committed. Judge Advocate Edwards is intrigued by the "why" instead of the "what," and he persists in trying to uncover the motivations of both Cargill and his men even when the commanding general orders him to conclude the investigation and to recommend a court martial. Eventually he does discover the reasons for Cargill's actions: Cargill, as commanding officer of the group, had acceded to the Communists' demands in order to save his men. The flaw in the climax is the coincidence that Cargill is covering for the traitorous actions of the General's son; but the General insists that the army code is essential, even though at times unfair, and must be met without exception. Roles are well drawn, dialogue crisp and effective. The flashbacks to the Korean compound should not prove technically difficult to any group that has the means of specific lighting.

**DIAL "M" FOR MURDER** by Frederick Knott. 3-act murder melodrama; Dramatists Play Service; 5M, 1W. Setting: apartment living room. Royalty: \$50.-\$25.

This story of a murder that misfires is now well-known and has proved a favorite vehicle for the amateur stage. When Margot's husband hires someone to murder her for him, he does not foresee the possibility of her defending herself and murdering the killer instead. He cleverly capitalizes on the unexpected development, however, and comes close to having his wife executed for murder before her American admirer saves her and exposes the husband for the fortune hunter he is. Tension runs high in this taut script, and every role is an exciting challenge to a good actor.

**SING ME NO LULLABY** by Robert Ardrey. 3-act drama; Dramatists Play Service; 6M, 3W. Setting: kitchen of a summer cottage. Royalty: On application.

Although "McCarthyism" is today a somewhat diminished factor in American life, the concepts of guilt by association and guilt by youthful indiscretion are still with us. This play probes the results of these policies on several people from their college days in 1938 to the present. Two main stories are analyzed: the story of a young mathematician who, because of a youthful idealized hope for communism as a panacea for world disorder, faces the terrible decision in his middle forties of having to choose either the side of America, which now rejects him because of his past, or the side of communism, which remains his only unwanted harbor; and the story of a young lawyer who had rejected politics a decade before because in his idealism he refused to acknowledge the practical compromises necessary to election but who finally realizes that to do any good for his country one must participate in its functions on whatever level is available.





Tinker and Miss Mears in milk drinking scene. From Artesia, New Mexico, High School performance of *Green Valley*. Director: June McQuay.

## A BIG THREE in 3-Act Plays

### *Comedy Fantasy* GREEN VALLEY

**By Frank Wattron.** Avenging ancestors rise up out of the past to help the last of their line keep a fabulous valley from falling into the hands of an unscrupulous land operator. A zestful play for springtime audiences. Cast: 5M, 4W, 9 minor roles.

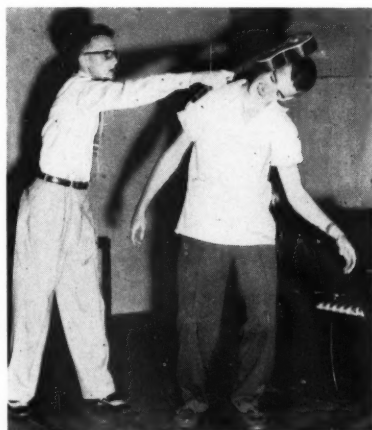
### *Mystery Melodrama*

#### A DOUBLE BARRELLED DETECTIVE STORY

**By Robert St. Clair.** A Western mining town and a New England sitting room present exceptional backgrounds for this adaptation of Mark Twain's famous story of Sherlock Holmes. Has action aplenty and an unusual twist. Cast: 8M, 7W.



From production of *A Double Barrelled Detective Story* by Clearview Thespians, Troupe 591, Lorain, Ohio. E. Valerie Jenkins, Drama Director



Scene from *All In The Family* presented by Perk Players, of Perkinson, Mississippi, Junior College. Director: Myrah N. Riley.

### *Family Comedy*

#### ALL IN THE FAMILY

**By Theodore Hatlen.** A boy with an extraordinarily high I. Q. speaks his mind on a radio panel show and embroils himself and his family in some lively situations. Brilliantly written, with good sense and rich humor. Cast: 7M, 6W.

EVANSTON ROW, PETERSON AND COMPANY ILLINOIS

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Donald Doss is stunned as his girl picks the wrong moment to walk in on his family!

LIFE Magazine, THE READER'S DIGEST, PLAYHOUSE 90, and THE CHRISTIAN ADVOCATE have all featured the actual family on which this charming and entirely worthwhile three-act comedy is based. This delightful play is about an unusual family and a most unusual situation.

## THE FAMILY NOBODY WANTED

(Cast 10 w, 7 m. One set. Playbooks 90c. Royalty, \$25.00)

### Here are reports from the first directors to produce this play:

L. Lage, High School, Birmingham, Mich.

"This is the finest play I have had the pleasure of seeing, producing or taking part in. The reaction was very favorable. I would like more wholesome plays such as this."

L. Adams, High School, Montpelier, Idaho

"Our principal said, 'Such a play is excellent for public relations. Thank you for directing it.' A typical remark from our patrons was, 'Best high school play I have ever seen.' The audience response was excellent."

A. Hyelle, High School, Spring Grove, Minn.

"Many complimentary remarks were heard. The most common remark was, 'It was such a down-to-earth play, serious yet with a great deal of clean humor.' Our audience was very attentive and greatly appreciated the humor."

L. Speer, High School, Ft. Payne, Ala.

"This, after years of coaching the senior play, was the most rewarding and satisfying one I have ever done. I felt it was clever and funny enough to appeal to the general public, yet there was an underlying theme that is timely, meaningful and wholly worthwhile. My cast loved it and neither of us tired of it after weeks of practice. Our audience felt this play was by far the best we have ever done."

C. Lewis, High School, Braham, Minn.

"This community enjoyed the play because it teaches a lesson and has sound construction besides being simple and easy to understand. The audience laughed at the charming humor and paid close attention to the interesting and human story."

E. Manchester, High School, Graettinger, Ia.

"This play was one of the best we have ever produced. The audience reaction was excellent and many commented to the effect that we had 'left something to think about.' There were a lot of laughs and several times there were tears. The cast loved the play too and interpreted their parts with enthusiasm."

W. Nawyn, Cicero, Illinois

"A worthwhile play with more content to it than most comedies. It was humorous but not zany, clean but not stuffy. The cast enjoyed their parts and we received many favorable comments."

E. Elmquest, High School, Fremont, Mich.

"The reaction to our production of THE FAMILY NOBODY WANTED was excellent. The cast enjoyed their parts very much. Please give us more plays with as fine a flavor."

K. Taylor, High School, Philadelphia, Pa.

"THE FAMILY NOBODY WANTED was enthusiastically received. I think it's one of the nicest plays for high school presentation that I've ever read. I wanted to do it as soon as I saw the script. Everyone was lavish with praise for its humor, gentleness and pertinent message."

L. Jones, High School, Forest, Ohio

"This play had a background with a meaning upon which one could build. The only suggestion I can make is that I wish more plays of this type were available."



NANETTE FABRAY,  
who played the role  
of Helen Doss.

Miss M. L. Meyn, Benton Harbor High School, Benton Harbor, Mich.

"It was one of the finest plays that I've had the privilege to work on for years because the message was such a powerful one of brotherhood. I feel that THE FAMILY NOBODY WANTED is very timely. The dialogue is so natural and the incidents are so varied, and it builds to an excellent climax. One of our faculty members summed up saying, 'It was one of the finest stories ever seen on the stage.'"



LEW AYRES,  
who played the role  
of Carl Doss.



# THE DRAMATIC PUBLISHING COMPANY

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